TRIX & CHATTER

by Donny

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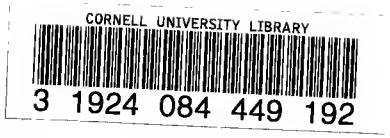
R.D. Spraker, Jr.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"TRIX *and* CHATTER"

A NOVELTY — SERIO — COMIC — MAGIC-OLOGUE

By W. DORNFELD (Dorny)

In Three Acts and a Finale

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1921
BY
W. DORNFELD

Dedicated to
The Best and Most Popular
Magical Journal
in
The World

"The Sphinx"

PROGRAMME

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WARNING

By The Author

AS authors' introductions are seldom read, I have shoved that responsibility on to a couple my good friends: Dr. T. C. Bonney of Aberdeen, South Dakota, and Ladson Butler of Rochester, both well known to the magical fraternity thruout the world. To make sure that there would not be any argument I have decided to say a few words in defense of myself in writing this outburst of soul and feast of reason. First of all, I regret that my name has to appear with more or less frequency thruout the book, but someone has to take the blame. I have given as near as possible, the choicest bits of patter in my repertoire and can guarantee results as I have, with several notable exceptions, used the chatter myself and have found that it "went", so it's up to you to do likewise. Sometimes a bit from one set may be combined with a line of another, thereby effecting the desired result. Another thing; I do not claim originality for all the patter I have put in this volume. But I have applied whatever is written in such a way that it will suit the needs of most any magical entertainer who desires to do a talking act.

I think I have an innovation in the other portion of the book, as with one very fine exception, "C. Lang Neil's Modern Conjuror" the idea of various well known performers contributing their favorite trick has never been done before, and the short biography of each contributor is something unusual and interesting I believe.

I want to thank all those who co-operated with me in making this little volume a possibility and trust that it will afford as much pleasure to its readers as it has been for me to write it.

Painlessly yours,

"Dorny."

INTRODUCTION

GOOD books on patter are rare and when it is remembered that proper patter is essential to the successful presentation of a trick as are the mechanical principles involved, the necessity for it becomes apparent. I have enjoyed several years of close association with Mr. Dornfeld, have witnessed his inimitable performance many times, and it gives me unqualified pleasure to endorse "Trix and Chatter" as one of the best works on conjuring that has been produced in recent years and to bespeak for it a hearty welcome.

Mr. Dornfeld's aim has been to produce a work that will be of value alike to amateur and professional conjurers, and that section devoted to patter will, I feel sure, prove extremely useful to those who find difficulty in arranging a suitable "verbal clothing" for many of their illusions. The tricks, numerous and varied, which cover a wide range of conjuring will be of great assistance to any one engaged in the practice of magic, be he amateur or professional, as they are clearly explained, fully illustrated where illustrations are required, and are the favorite experiments of the contributors to this work.

Mr. Dornfeld's experience and wide acquaintance with magicians in this country and abroad (he was a member of the "Cannoneers" an organization of soldier-entertainers who toured France and Belgium after the armistice was signed), have given him a peculiarly favorable opportunity for producing a real, practical treatise on magic, and I am certain that a perusal of the contents of this volume will be ample proof that he has done so in presenting "Trix and Chatter" to the profession.

T. C. BONNEY.

Aberdeen, S. D.
August, 1920.

ANOTHER INTRODUCTION

(With a Closing Supplication)

SEVERAL years ago, while going about my ordinary concerns, I received a telephone message from a person by the name of Dornfeld, who was staying at one of the Buffalo hotels, and who desired conversation with me.

I went to the hotel and there, stretched out on the bed or perhaps I should better say, folded up on the bed, was what afterwards became quite familiar to me as the figure of the author of this book. At that time I thought he was about a foot longer than necessary, but have since come to believe that an All-Wise Providence created him that way so he might stand head and shoulders above his fellows. From what other people tell me, his size and voice came in very handy in France.

At that time Dorny had a little act that was very short and very funny. We had Dorny out to the house and he went through his act for us. A friend dropped in and Dorny went through it again. More friends followed and with each addition to the company Dorny had to repeat his act. By the time he had given his tenth performance I was fairly sick from laughing and I have been laughing at him ever since.

Dorny's humor fits him like Lincoln's homeliness fitted Lincoln. It is just as natural for him to be funny as it for a bow-legged man to walk bow-legged. In addition to his own humor he has a very fine appreciation of the humorous in general and knows better than any other performer of my acquaintance how to fit laugh-producing patter to magical effects.

A few months ago I saw Dorny give his performance before the members of the S. A. M. at their annual dinner and it is not withholding praise from anyone else to say that his was by far the most entertaining number on the bill. In some ways he was the same Dorny and in some ways it was the same act that I had seen years ago, but years ago he was unknown, today there is not a live amateur or professional who doesn't know Dorny,

and he has made himself known principally through his ability to hook up humor with his magic. Of one thing I am sure, that is that any patter he has written for a trick is bound to fit it—is bound to create laughter, in the right performer's hands.

Along with his appreciation of the humorous is his appreciation of the truly magical. This shows in the following pages. The idea of magical symposium is not new. The gathering together of each performer's favorite effects is not entirely novel. But Dorny's way of doing it is both new and novel. If you feel grateful to him for what you find in this book, you should feel doubly so for the absence of what is not in it.

Perhaps you have heard of the John Wanamaker handshake. Mr. Wanamaker has a way of shaking hands with a visitor which lands the visitor outside of J. W.'s office and sends him quickly on his way feeling that he has been royally welcomed rather than promptly dismissed. Dorny has worked the j. w. h. on a lot of material and has out-johnned j. w. in persuading performers to come back with offerings fully up to his high standards. Only an enthusiast like Dorny would have exercised such persuasive patience and only Dorny could have been so patiently persuasive. (There is a fine distinction here.)

Magic like any other art, grows only when one performer starts in somewhere near where his predecessors leave off. No man works alone. You will not find in this book, or in any other, an effect which is wholly and truly original, but you will find improvements, embellishments, additions and new combinations. Do your part by adding at least the touch of your own personality to any of these effects which you include in your program.

Sincerely yours in M. U. M.,

LADSON BUTLER.

Rochester, N. Y.
November, 1920.

OVERTURE

OPENING PATTER ..... Comedy
SECOND DITTO ..... Serious

COMEDY — OPENING PATTER

The most important part of any kind of an act, be it magic or anything else, is the opening. By the way you start, one can generally tell whether the act will be good, bad, or otherwise. For different kinds of performers different introductions are necessary; and I am submitting below, not one style of introductory patter, but several, so there will be a choice for various styles of act. Or one may be combined with the other. Here goes.

"*Ladies and gentlemen*:—I shall endeavor to annoy you this evening with a few simple problems in up-to-date burglary or magic. As you no doubt have had inflictions of this kind before, I will not spend much time telling you what I intend to do, but shall proceed at once to my first experiment. Etc."

"*Gentlemen and ladies*:—I say gentlemen first, with malice aforethought for I believe it should be that way. Do we not find in history's pages that man came before women? Certainly! Nowadays it is altogether different. It is just reversed. Now the men are all after a woman! Until they finally land her! Then it's too late! But that really has nothing to do with what I am going to do up here this evening. I wish to announce that you are now confronted by the most brazen exponent of scientific robbery and theft in the theatrical profession today. I refer to myself; the only good magician living and getting away with it. I shall not start out by saying, as is the usual custom, 'Unaccustomed as I am to speaking in public I will not have much to say but shall content myself with only a few well chosen words and so on,' for you've heard those boys before. And when they start out like that, you know they are booked solid for several hours or more. So I won't say anything about that. I won't even stop to tell you how good I am. I don't have to. You already know that. If you didn't, you wouldn't have me on this programme tonight. But before so rudely interrupting myself to tell you how modest

I always am, I wanted to call your attention to my first infliction in which I etc., etc."

"Well, folks [illegible] my new five hundred dollar clothes [illegible] everything [illegible] es me to do something. I have no idea right n[illegible] w i[illegible] [illegible] will do, as there is absolutely no plot to my life at [illegible] ourse that's annoying for me. For you it may be a ble[illegible] Looking at me, from where you are, you might think I am a singer, a juggler, an acrobat, a waiter or something equally artistic, but I assure you I am none of these. NO, I am a Delineator of Deceptive Dexterity; in other words, a Magician. You know the species. One of those fellows that studies for fifteen years to become a minister or poet and then turns out like this. I tell you it's awful; but nothing near as awful as the stuff I am going to try to annoy you with tonight. I wish to call your attention first of all to the fact that I have come here wholly unprepared. I have no scenery, no orchestra, no moustache or other high-priced decorations with which to camouflage myself. I rely altogether upon my colossal nerve or crust which I got while on the Case and Martin (or local pie or bakery company) circuit. I shall commence first etc., etc."

"Commencing from the begining, permit me to say that I am not the greatest magician in the world. I am not. He's dead ! ! ! I'm not the highest priced either. He's a liar ! ! ! ! ! ! BUT I want to say, before so rudely interrupting myself to say nothing, that I shall endeavor to entertain you to the best of my ability with a few simple experiments in up-to-date magic and sleight of hand; mystifying some, amusing others, but above all, trying my best to ENTERTAIN you all."

"Mystery am I, and to deceive I shall try
With magic both black and white;
So list' to me while I tell you why
I'm in this place tonight.

"You hope to see a great many things
Brought from lands afar;
So if my nonsense some pleasure brings,
Let laughter be no bar."

STRAIGHT — OPENING PATTER

"Ladies and gentlemen. With a few moments of your time and your kind attention, I shall endeavor to entertain, mystify and amuse you with some simple tricks in magic and sleight of hand. I do not want you to think I take myself seriously, for I do not. On the contrary, my aim is solely to please YOU to the best of my ability."

"Ladies and gentlemen. Permit me to entertain you this evening with several problems in the mysterious art of legerdemain or white magic. I make no claims of supernatural powers, but rely altogether on the old adage that 'the hand is quicker than the eye' to obtain my effects. For my first etc."

"A few simple problems that I have arranged for your delectation and entertainment. I hope I shall succeed in amusing and mystifying you as I go along, so when it is all over you will agree that 'a little nonsense now and then is relished by the best of men'."

"Now folks, if I may have a few moments of your time, I shall present some of my latest problems in up-to-date magic and mystery, utilizing only every-day objects that we are all familiar with, and obtaining my effects by the aid of sleight of hand and digital dexterity."

FIRST ACT

"CHATTER"

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WAND PRODUCTIONS—SEVERAL VERSIONS

PATTER

Wand From Pocketbook. (My Favorite Method)

"As you all know, magicians cannot perform a single trick without the assistance of the mystic wand, and I think so much of mine that I always carry it in my pocket-book, or purse. The reason I carry it there is twofold. One is for safety's sake, the other is that there is so little money in the purse at all times that I have a lot of room for the wand. Let me see. Ah yes, here it is; solid and in good working order. To prove its magical qualities I shall show you a little trick I had the honor of performing while in Canton, Ohio." (Going to the next trick.)

Magnetic Wand Trick

"The inhabitants of this sacred city are imbued with a wonderful and magnetic personality; in fact everything in and around that locality is magnetic. Things hang right to their fingers. Especially money. The most magnetic personalities are those of the hotel and restaurant keepers. They can draw more money out of you than any horseshoe magnet. I shall illustrate some of their prowess using the little wand, an ordinary piece of wood; yet after being in this wonderful town for a few weeks, it becomes adhesive to whatever it comes in contact with, as in this case, my right hand. Many people imagine that the right hand has something to do with it but it remains suspended just the same from either one. To break the spell, a few passes are all that is necessary, and we will proceed right to the next effect, etc."

Jumping Wand in Vase

"Before I can perform a single trick this evening, I must apologize to you all. I unfortunately mislaid my wand and without it I am powerless. (Wand jumps up and down in vase). Ah there it is! Now I recall that is just where I placed it the last time. One, two, three!" (Wand jumps out.)

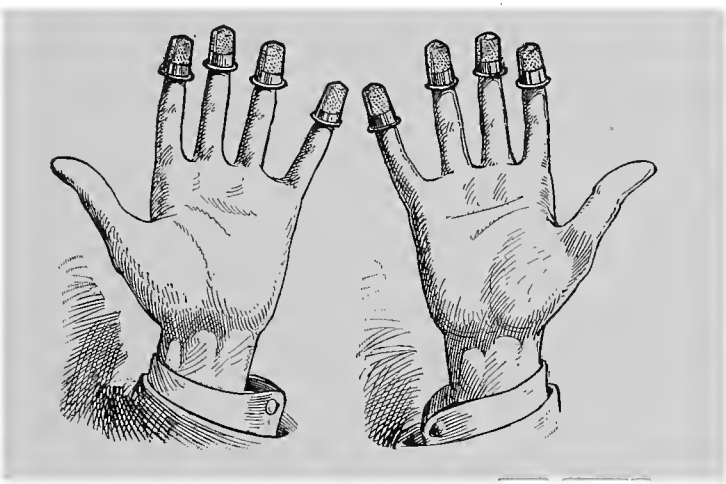
TORN AND RESTORED NAPKINS

(For Effect, see C. J. Stilwell's article)

PATTER

"I have here a small portion of a cheap table d'hote dinner —a paper napkin. The difference between a table d'hote dinner and a dinner a la carte is that when you order a la carte you get just what you want, and when you get the other kind, there are always a lot of things you cannot eat, so they furnish you with these paper napkins and you can wrap up what you can't eat in them and take it home to give to your mother-in-law or some other person you esteem equally as well. They are making everything out of paper nowadays and if it keeps going much higher in price, they will have to start making shoes out of leather again. I tell you it is terrible. So is this paper. I'll prove it by tearing it into several small pieces like this. I used to do this with scissors but I had to cut it out as the scissors were too sharp and caught on to the trick. After I have the pieces all torn up as much as is necessary, I shall place them here, in the shape of a little ball, between my thumb and forefinger, and merely by blowing upon them, cause them to become marvelously joined together in one piece which is really a remarkable trick even tho I see some of you do not care for it very much, so to do something unusual for a magician, I shall tell you just how this trick is accomplished, and when you get home some night, you can try it for yourself. Now, in the beginning I have a duplicate piece of paper which is rolled into the shape of a round ball and is concealed all the time, here, between the root of the first and second finger, which proves that money is not the only root of evil. I keep the back of the hand towards you all the time, which only proves that I am developing intelligence to a certain degree. Then I tear this other piece up into a number of small pieces and place them here at the tips of the fingers. Now when I blow on them, it gives me an opportunity to exchange them and of course it is an easy matter for me to show you the complete piece again. But, sometimes a spectator manages to catch me as I exchange the two pieces, and you would think I was really caught, but if that ever happens, I just blow again, and there you are, just as clear as mud."

MULTIPLYING THIMBLES



EFFECT

After having shown both sides of his right hand to be empty, the performer, making a clutch in the air, suddenly produces at the extreme tip of his first finger a thimble, which just as suddenly vanishes, only to appear under his collar. Again it is placed on the performer's finger tip, from which it repeatedly disappears, sundry pretty passes being made with the elusive thimble. Suddenly he exhibits his right hand, which has been in constant use during all these passes, and shows that a thimble has appeared on the tip of each finger. While everyone is wondering at the source of all these thimbles, four other thimbles are also suddenly shown on the finger tips of the left hand, thus creating an effective finale to this pretty trick.

PATTER

"Now for my first (next) experiment this evening I require a thimble, but I shall not get it in the usual manner of stealing, er, borrowing, but shall endeavor to manufacture it magically, in this fashion. One, two, THREE, and there on the tip of the finger you see I have a common everyday thimble such as the ladies and

some of you bachelors use every day, BUT it is a magic thimble, for when I place it here in the hand and squeeze it like this, it vanishes, only to re-appear down here, hanging around the JOINTS (from elbow or knee). Now for the benefit of those who do not understand English I shall do it all over again. You see, I place the thimble in the hand, squeeze it comme ca, which is French meaning 'like that' and you see it disappears, but THEN like an old friend of mine, whenever he is down in the neck, he always comes back to me when he needs money, like this. (Reproduce from back of collar.)

"This thimble is also good to eat, provided of course, you can digest it. I do not want to di-gest yet (pause) BUT I'll take a chance. You know, Columbus took a chance and see what he did He found a home for the (pause) Irish.

"I just heard a lady, way back there, remark that I use two thimbles. (By this time have eight thimbles loaded and when apparently blowing the thimble from your mouth reproduce on forefinger of left hand, instead of right.) To prove to you that she is mistaken I will show you that I have no thimbles at all. (Throw thimble apparently into the air.) NOW, to prove to you that you are all wrong, that none of you were paying attention, I'll show you I have EIGHT thimbles, one on every finger." (Show eight thimbles at once.)

MISER'S DREAM

EFFECT

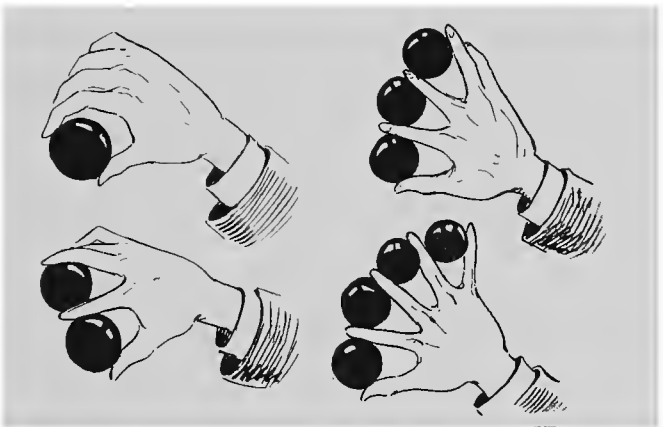
The performer borrows a hat from one of the spectators and proceeds to catch out of the air a real half dollar, which he drops into the borrowed hat, then another and another, till the supply seems to be endless.

PATTER

"Now if I could borrow some gentleman's hat for about two weeks I would like to show you something very handy to know in these days of high prices and low salaries. Before I proceed I will show you that there is nothing in the hat, in fact there never was very much . . . in the trick, at any time. Then I would like to have a half dollar or two, but as I do not want to ask you for it and disturb you some more, I shall simply reach over here into the atmosphere and find just what I need; a nice new half dollar, which I shall place here in the hat. I shall let the hat represent a bank. And after I have made my first deposit, we find that we start to draw interest, like this. (Produce another coin.) Isn't that interesting? And if we look hard enough we find more. Ah, here it is! Right in the hat it goes. There's

money in the air, (coin), we see it everywhere, (coin) it's ever here and there. (Coin) You see there is money in poetry. And if things keep going up much higher, there ought to be a lot of money in the air, if we know how to capitalize it. Look, here is one more! And another! I could do this all week, but I do not get paid for it you see. A half hour from now you will see me trying to borrow a dime for a piece of pie. But such is life! (Coin) Always after what we haven't got (coin) and would give up our lives to get. (Coin) Money is the root of all evil. Here we find the root in the air (coin) instead of in the ground. It is just as easy to take money out of the bank as it is to put it in. Easier, in fact. Look! (Pull coin out thru bottom of hat.) And money, if it is well invested, will always come back and bring more with it. (Throw coin into air and have it fall into hat.) And now, after I have produced all I need to pay this week's room rent, I shall place it here and return the hat for which pray accept my heartiest thanks."

MULTIPLYING BILLIARD BALLS



EFFECT

Having magically produced a solid billiard ball, the performer holds it by the tips of the thumb and the first finger, asking all to watch him as closely as possible. While they are doing so, a second billiard ball makes its appearance beside the first one. A third ball then appears, and finally a fourth one; all of these being held by the tips of the fingers only. They now vanish as mysteriously as they came. From four they became three solid balls. The three balls become two. Finally one ball is left, which, after having been tossed up, also vanishes.

PATTER

"I wish to call your attention next to this small billiard ball with all corners so smoothly polished as to make them appear invisible. I mean the corners, not the ball. But in spite of that, it *is* possible to make the ball disappear as well. That is done by merely squeezing it so hard that it hurts . . . the ball, which immediately runs away. But, it is like the prodigal son. Always comes back when it's time to eat. Speaking of eating, the balls are good to eat as well. If you'll notice I can swallow this one whole and you see I find it down here in the dining room. (From

vest) Really quite a handy thing to know, for if your stomach can become accustomed to near beer, a billiard ball is nothing. Now I would like to have you note what a little waving in the air will do. It will do all sorts of things sometimes. I know; for I waved at a girl once. She waved back and later on I married her. Gets you into all sorts of trouble. Especially when you're married. THEN your troubles increase TWOfold, (two balls) just like the billiard balls. You see they 'done went' and multiplied into twicefold their original quantity. And when you're married, here's another thing, you're always broke and then off to old Uncle Cohen you go to hock whatever you can at the sign of the three golden balls. (Three balls.) And when you tell your wife about it, she just sits down and bawls you out. Anytime she wants anything she bawls. Of course you have to stand for it, until the fourth time. Four balls ! ! ! You walk ! ! ! (walk off and right back.) Now you see, I have my hands full. So will you if you ever get married. Getting rid of these things is very hard. It's like losing your wife. It's almost impossible. But if you want to get rid of one, just squeeze it in this fashion and finally it vanishes into thin air. Now the third one is just as easy, only more so. This one you throw away until further notice. Now I am going to show you how I do this sort of thing. You see I squeeze the billiard balls. Immediately one of them disappears and runs up my arm UNDER MY SKIN, until it arrives down here where we find it hanging around the joints. This proves that the whole thing is a skin game, all the way thru. Now from the two remaining I take one. It is gone as well. One left. The last one I simply dispose of by etc." (Use your favorite method.)

THE IMPROVED TORN CARD AND THE NEST OF ENVELOPES

TRICK BY SYRIL DUSENBERY. PATTER BY DORNY

(For effect and explanation see "Trix" Department)

"To commence with, will you sir, oblige me by examining this envelope, and if found to be like Lillian Russell, in good shape, will you seal it tightly so it will be impossible for any one or anything to get inside? Thank you. Now I shall ask you to keep it in your possession until the end of this trick, which, if everything goes well, should not take more than four or five hours. I shall wake you when it is all over. Thank you! Now madam, will you oblige me further, by selecting a card, remembering the name of it and then tear it up into a number of small pieces. I shall ask you to retain this small corner piece for further reference. I place the other pieces here in the small box, and we find after a few moments have elapsed, that the box contains less than it did before we started, namely, nothing. Now I shall open the envelope and inside we find another envelope. And another! And still another! Now I shall let you open the last one yourself, sir, and what do you find? The card? Very good! Now madam, will you see if the piece you hold exactly fits the missing corner? This proves conclusively that it is the same card and SOME trick. While you are marveling at that one I shall step back and proceed with my next effect. Etc."

TWELVE CARDS UP THE SLEEVE TRICK

PATTER

"In the next drama I shall utilize a number of leaves from the Devil's Bible, better known as playing cards. It makes no difference how many cards I use, just as long as I use twelve. A dozen will sometimes work as well. I shall annoy you sir, by asking you to count out twelve cards one at a time, placing them in the palm of my left hand which I shall hold in position for that purpose, proving that even tho I may not be clever, I am obliging. Now just to make sure that there was no mistake, I shall count them once more; very slowly, so you may see I am not trying to slip any up my sleeve. Placing them now in the left hand, holding them about a block and a half from my body, I simply snap them like this and one card leaves the deck, arriving almost instantaneously here in the pocket. I am going to do that again for those who were not paying attention. Snap, another one has arrived. Now I shall snap them twice. Twice times. Two cards. And once more. Snap. Ah, it has not arrived as yet. Must have gotten lost on the way. I think it is right here. Yes, I felt it slide. Let's see! Just as I thought. A home run. This time I shall cause three cards to pass altogether which is very difficult to do, owing to the congested traffic conditions in our city today. But you see what a good driver this magic is. Brought them right in. Now I have reproduced eight cards which should leave, naturally, four in the hand. One, two, three, four. Correct. Now, watch closely. One has gone again. And another. That should leave two. You see I can figure just as well as if I had an education. The last two I shall cause to disappear singly or one at a time, which ever way you choose. Etc., etc."

THE RISING CARDS

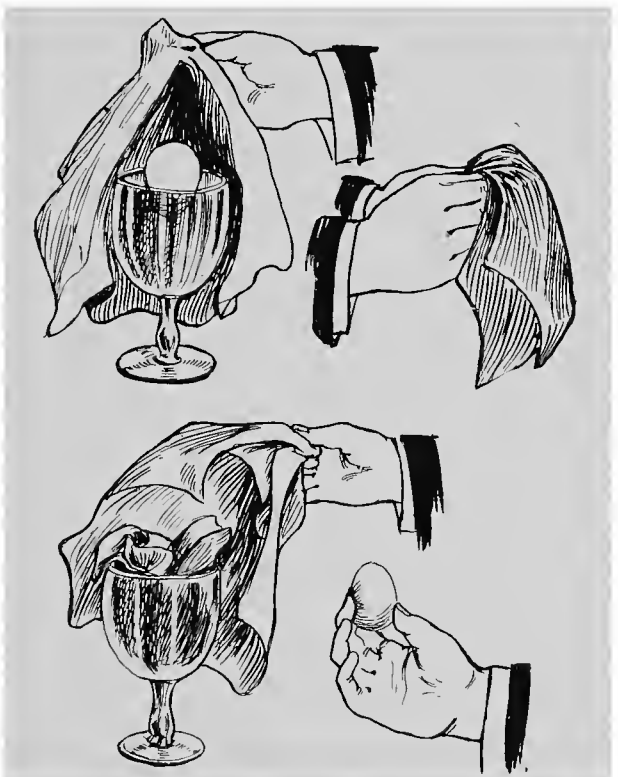
EFFECT

Any number of cards are freely selected from the pack. After the cards have been shuffled back into the pack the operator takes his position in the center of the room or stage. Grasping the pack in one hand and holding the other hand a foot or two above the pack, he commands the first one of the chosen cards to leave the pack and to ascend through the air into the other hand, which command is instantly obeyed. The card, without being changed or manipulated, is passed out for inspection.

PATTER

"Now for the next bit of mystery, it will be necessary for me to step down for a moment and annoy you by asking you to select a number of cards. Will you take one, sir? Thank you! And now, madam, can I trouble you to do likewise? I shall ask you to look at the card and memorize it so you will see I am not trying to deceive you in any way whatsoever as that would be beneath my dignity as a magician. Now, if you will take one, sir, in the same way look at it and remember it, while I ask this man to oblige me further by doing the same thing, which makes the fourth card selected I think that will be sufficient. I shall ask you to replace the cards in the deck, one at a time. To make sure they are all placed in different parts of the deck, will you please place them in the center of the deck. The center is generally found near the middle. Now the idea is to see if I will be able to locate the cards selected, and I shall attempt to do so in a most novel manner. You will note that I say I shall attempt to locate them. This leaves a suspicion in your mind that it may not work but I assure you that you are not the only ones who are uncertain about its working, for very often it has me worried too. Nevertheless, to proceed. What was the name of your card, sir? Ace of spades? Very well! Ace of spades come forth. Ah, there it is! Now for the next one. Etc., to finish."

THE EGG AND HANDKERCHIEF CHANGE



EFFECT

An egg is placed in a drinking glass, covered with a handkerchief and the glass then given to be held. The performer next takes a silk handkerchief between his hands, and, waving them up and down, causing the handkerchief visibly to change into an egg. Upon uncovering the glass, the silk handkerchief is discovered in the latter.

PATTER

"Next I will call your particular attention to this EMPTY glass Tumbler. Empty ever since July the Thirst, er, First. I shall set it here upon this beautiful pedestal and then I shall place

therein a WHOLE day's work for a hen, ONE EGG. To keep Hoover and the other investigators from putting too much income tax upon this evidence of wealth, I shall cover it with a red handkerchief. It really doesn't make any difference what color the handkerchief is, as long as it is RED. Then on the other hand, I call your attention to another handkerchief which is just the same as that one over there, ONLY this one is different in that it has no border around the edge. Some people call THIS a border, but I think that's just a rumor (Roomer.) I shall now cause the handkerchief to become smaller and smaller. A peculiar thing about this part of the trick is, that the smaller it becomes, the LESS you see of it. Now a touch of the magic wand, and few mystic words, Hocus, Pocus, Bevo, Bevo, and you notice the silk has changed into A egg. I know that's poor grammar, but it's a poor egg, so I guess it will have to do, and the silk we now find in place of the egg."

DYEING TUBE

EFFECT

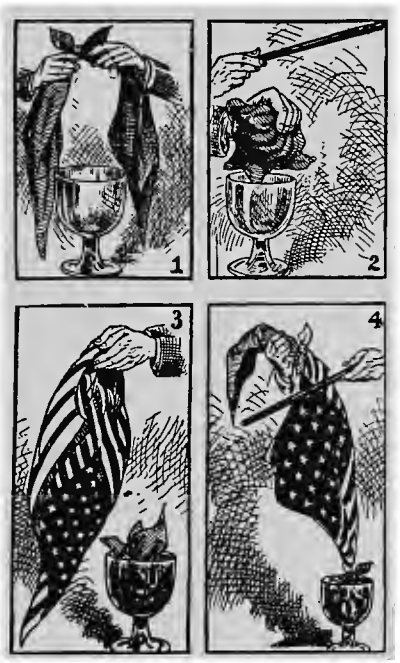
The conjuror states that, by the the aid of three white silk handkerchiefs and a small sheet of white paper, he will give a practical illustration of instantaneous dyeing by magical means. He forms a tube out of the paper and pushes into one end of the tube one of the white silk handkerchiefs, when it comes out of the other end dyed red. In the same manner, the second handkerchief, having been pushed through the paper tube, becomes blue. These handkerchiefs are then freely shown; after which the paper tube is unrolled and seen to be empty.

PATTER

"I will use in the next experiment, a small square piece of paper. I say it is square, and I refer to the dimensions only; not its principle, as it is a piece of the (Localize) and you know it never was on the square. I also want to prove before proceeding any further, that my hands, with t he exception of a little real

estate that I accumulated on my way up here, are perfectly empty. Then I shall form with the newspaper, a tube or cylinder. The best shape for a cylinder has been found by scientists to be round, so I shall make mine round too, merely to be on the square. I shall let it represent Life, and will demonstrate to you a little lesson in the great game of doing your neighbor before he does you. A man, starting out in life as a young baby, pure and spotless as this little handkerchief goes thru life, and if he is able to resist all the temptations offered by the Ouija Board, ice cream parlors and problem plays, he may come out just like the little silk, as white and clean as he went in. But if he lingers very long at any of these temptations he may become scarlet with sin the same as this little silk. Others start out, just the same as the rest, and work and worry all the time, trying to figure how to beat the income tax, and at the end of their journey, we find they come out feeling blue and discouraged. But take them as they are, all in their various moods and colors, if they stick together and fight it out, we will find that we are in spite of everything, the greatest nation in the world." (Produce Flag.)

TWENTIETH CENTURY HANDKERCHIEF TRICK



EFFECT

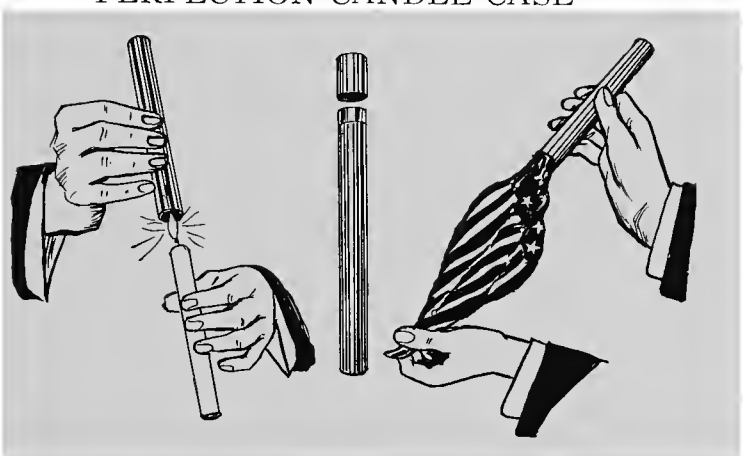
Two handkerchiefs, one red and the other blue, are introduced; also a silk American Flag. The two handkerchiefs are then tied together at their corners, rolled up into a ball, and placed in a glass held by one of the spectators. The flag is now taken between the hands and made to disappear. One corner of the handkerchiefs in the glass is then seized and pulled out; and the missing flag is found securely tied between the red and the blue handkerchiefs.

PATTER

"For my next trick, I shall endeavor to illustrate my conception of an up-to-date movie story or plot. You know movies, like the income tax, are very popular just now, and to illustrate my story with a trick I shall use these three little silk handker-

chiefs. As you all know, every first class movie plot must have three important characters, a hero, a shero, or I mean, a heroine and a villain. In this sketch, I shall let the blue handkerchief represent the heroine Belinda, the Beautiful Boiler Maker's Daughter. The red handkerchief will represent the deep-eyed villain, Rudolph Verplatz, the relentless Ruffian. The little flag here will represent the hero, Claude Lillyfinger, the light-footed Jazz hound. He will be played by that great and world-renowned tragedian and dramatic actor, Mr. Charlie Chaplin. Now we find in the beginning of the play that the heronie, Belinda, is deeply loved by the Hero Claude, but Belinda's pa objects to a jazz hound for a son-in-law and wants the girl to marry the Villain, who owns a well-paying near-beer factory. Of course, Belinda can't see this fellow for dust, and to make matters worse, the hero's firm sends him on a long trip to a foreign country, (Texas —or localize.) As soon as he is out of sight, (I shall place him over here on this table which is supposed to be Texas), the villain sneaks up behind the fair Belinda, chloroforms her with a handkerchief saturated with his own brand of near beer, hustles her off to a friend of his, who poses as justice of the peace. He has this pirate marry him to the girl, while she is drunk, er unconscious. Of course, this was not legal, but villains have no conscience, and besides in the movies they do anything to fill up the necessary two thousand feet. After he married her, he took her with him to live in the little house by the sea. I use this glass to represent the little house by the sea. See ! ! ! I shall place them in the house for a while and proceed. Meanwhile, our hero, who has been reading about all this in his favorite paper 'The (localize)' says to himself, 'By golly, that is not fair. I shall have to come between them.' So accordingly he jumps into his little Ford and starts to ride away. He had not gone very far, however, when he had an accident, as per usual schedule. He is disgusted. He sells the Ford and buys an automobile instead. Then he rides away, disappearing in the distance (vanish silk) and soon he is out of sight altogether. But not for long! We find, in the end, that just as he had threatened, he did come between them like that. (pull silks, with flag tied between, out of glass.) He married the girl and they lived happily ever after."

PERFECTION CANDLE CASE



EFFECT

The performer passes, for thorough inspection, a nickel tube closed at one end, and a small cover, not over an inch in length, fitting over the open end of the tube. After receiving these back, he takes a lighted candle out of a candlestick and inserts it in the nickel tube into which the candle just fits. Showing that the candle is still there, he places the small cap on the tube and gives the latter to someone to hold. Next taking a silk handkerchief, he causes it to disappear from his hands, and now asks the spectator holding the tube, to open same. To his astonishment, all traces of the candle have mysteriously disappeared, the vanished handkerchief having taken its place. The vanished candle is then produced from the performer's vest pocket. The tube can safely be left in the hands of the audience for minute inspection.

PATTER

"Next I call your attention to one of these small red headed matches that light when you strike them and strike when you light them. Say folks, did you ever notice that the heavy end of a match is always the LIGHT end? Well anyway, I will light this candle and while it is burning brightly, I shall place it in this

solid gold toothbrush holder. Oh yes, it's gold, all right, only I had it nickel plated so the gold wouldn't wear off. Please observe that, contrary to popular conception, the candle really goes INTO the tube and not up my sleeve. I shall cover the other end of the tube, so, and will ask this gentleman if he will kindly keep it in his possession . . . . temporarily, that is, while I will ask you to note how this small silk handkerchief becomes smaller and smaller, until at last, it vanishes altogether. Now sir, did you feel the silk as it entered the tube and pushed the candle out? You didn't? Well, that's queer. Just open it up, and see if I am not right. I am? It is there? Well, that's pretty good, but where did the candle go? Ah, here it is, right in my pocket, as bright and as happy as it was when we started."

FLOWERS FROM PAPER CONE

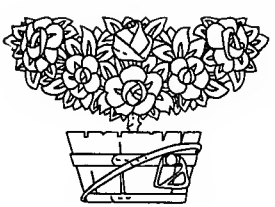
EFFECT

After turning back his coat sleeves, the performer, out of an unprepared sheet of paper, forms a conical bag, which, up to the last minute, he shows to be empty. Shaking the cone a little, it is suddenly seen to become filled to overflowing with beautiful flowers, of various and handsome colors, which are then shaken out into a basket placed in readiness. The cone is then shown to be quite empty, and again fills itself, this being repeated as often as desired.

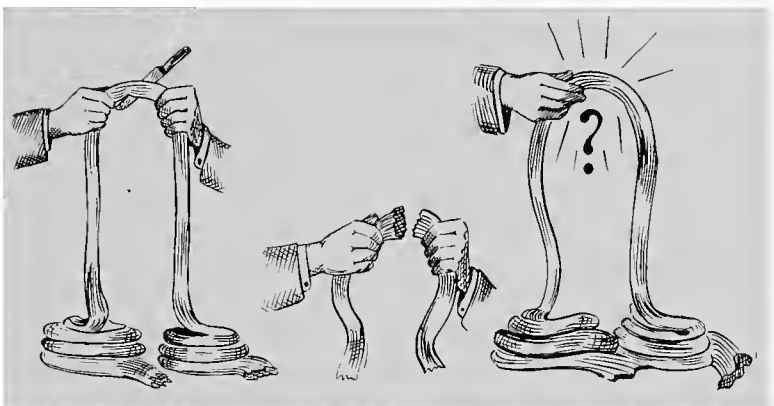
PATTER

"Here is something that you will all like. I know, because the first time I saw it I liked it so well I stole, er bought it from the man who owned it . . . . when he wasn't looking. This little perplexity was well known to the old Romans, and some of you may recall having seen it done during those days. I use for the first part of the trick, a piece of this newspaper, which tho it is moving is said to be stationery. I don't know. At any rate, I shall endeavor to form the paper into the shape of a Goldberg. No, not Golderg. Cohen! ! That's it. I shall have to look at the directions again before I try this trick any more. I can see that. After I have formed this said cone, I shall fasten it here

with one of these five and ten cent store pins, but they are Woolworth the money. Now, after having proven to you all that the cone is like my pocketbook, empty, I shall cause it to become filled up with beautiful flowers. I can produce any kind of flower except buckwheat as that is impossible to obtain since the high cost of wood alcohol has made it very scarce. I could do this all day long if I wanted to, but I don't want to and besides I think this is enough anyway, so I shall stop and show you that I have had no infernal, er, internal assistance by showing you the paper perfectly empty and the audience full . . . . of enthusiasm."



THE BURNED AND RESTORED TURBAN



EFFECT

The performer enters wearing a Turban which is removed by unwinding same and shown to consist of a wide strip of cloth, nine feet long. This strip of cloth is now doubled and a pair of shears handed to a spectator who cuts the strip of cloth in two at the middle. To further enhance the mystery, the two cut ends of the cloth are set afire. Two members of the audience are asked each to take one of the burning ends. These, he quickly rubs together, extinguishing the blaze. As the performer releases the ends just cut and burned, the volunteer assistants are requested to pull. To the amazement of the spectators, the strip of cloth, instead of being in two pieces is found to be completely restored and re-united in one piece of the same length as at the beginning of the trick.

PATTER

"With your kind indulgence for a couple of hours, I will show you a little trick that I saw performed by the great Chinese Magician, One Bum Lung, the Consumptive Conjuror. I was traveling in India . . anapolis at the time, and being greatly impressed by this feat I bargained with the old boy until he finally showed me how it was done. So I will show you the effect my-

self tonight. I use a small length of cloth, not more than twenty-five miles long. It is made of the purest Woolworth silk and is a yard wide . . . . in places. To make the thing more exciting I shall sever it here in the middle, which is near the center. I use for that purpose this beautiful scissors that was used by Mark Antony when he cut Caesar out, while they were trying to make a date with Cleopatra. And I'll just cut it once more, for interest. That makes it more interesting. Now with a match I shall give you an imitation of the burning of Rome by Nero Goldberg, when he saw he was losing money in the clothing business. This fire, however, instead of being a destructive one is a constructive one, for if things have gone according to Hoyle the turban will be found to be completely restored again, thereby causing great excitement and cheers of quiet."

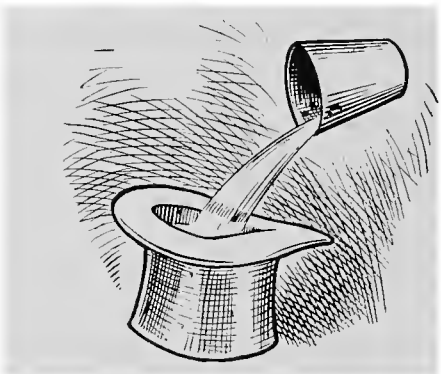
NEWEST RICE BOWL TRICK

EFFECT BY BLAIR L. GILBERT. PATTER BY DORNY

(For effect see "Trix" Department)

"In the next trick I shall show you how a friend of mine who didn't have any money either, started a chop suey restaurant and made enough money to go back to China where he came from. When he got back most of his money was gone and he could not start another chop suey place as the Jewish people had a monopoly on that business there too, so he started a laundry. He had a clean start anyway. All he had to eat was rice. I have some of it here and I will show you how he got along. He would fill a bowl full; like this one, then place the other one on top of it; like this, offer a prayer to the Chinese god 'By Low Sell Hi' and in the morning when he awoke he would find that his rice had doubled. That was enough for a week for him, but he had still another good stunt that he sometimes put to practical use. Whenever he needed water for his laundry, he would smooth off the rice, level like this, put the other bowl on top again and he had all the water he could use for a month's work. He did a heavy business you see. But he was happy just the same for he was home again in dear old China. Here in America and Pittsburgh, we call the Chinese the yellow peril. That's because they originated near the Yellow sea, which I now show you a small portion of. What would we have called them I wonder if they would have come from the Black sea? Inkspots, perhaps. But there are two or three things that the Chinese have the world stopped in. That is the manufacture of rice paper and vaudeville acts. There are more Chinese vaudeville acts in America than American ones. But to get back to the rice paper. With your indulgence for a few moments or so, I shall show you how this is made. I pour some of Ching Ling Foo's rice into this can. It looks like an ordinary can, but with it Ching was able to print all the laundry tickets he needed. He gave me this can when the United Cigar Stores bought him out and if I am successful, I should have some paper all ready now. Let me see! Ah yes, here it is. Then to print on this paper, just stick it into the Black sea and there you are."

PUDDING IN HAT



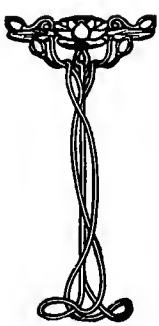
EFFECT

The conjuror after having borrowed a hat, asks permission to make a cake in it, and forthwith pours into the latter all the necessary ingredients, as flour, water, eggs, currants, etc. A fire is next built in the hat, and then extinguished, whereupon it is found to contain a cake which may be distributed. The hat is returned uninjured to its owner.

PATTER

"For the successful culmination of my next track, it will be necessary that I trouble you to the extent of borrowing an ordinary man's hat, er, I meant to say, a man's ordinary hat. I thank you sir. I want you take special note of the hat so that you will recognize it when it comes back, if it COMES back. I notice something very peculiar about this hat. I see that the inside of it is much longer than the outside. That makes the work more difficult. If you do not mind sir, I should like to show the congregation, er audience, that I am somewhat of a cook, at least that's what they made out of me in the army, and now I want you to get an idea what our boys had to suffer. If you don't mind, I'll use the hat to represent an army range. Today is . . . day, and as a special treat I am going to make a cake for

the poor unsuspecting soldiers. Here's some hen fruit (egg) some stuff here that we used to put under bridges but now have to drink (water) and over here some flour, some salt and some sugar, ninety per cent sand. All mixed together it looks like goulash, but we hope it will be a cake. Now let's see! Oh yes, I'll just put the whole works into the stove (hat) and start the fire going. There we go! The beauty of army cooking is that it does not take long. Never mind how it will taste. How does it look? Ah!!! Here it is!! A fine dollar and a half cake, baked to a turn, and to prove that I am not as bad as I look, (I couldn't be,) I'll let you have the cake as a little souvenir, and you can tell your grandchildren all about it and show them what we used to win the war."



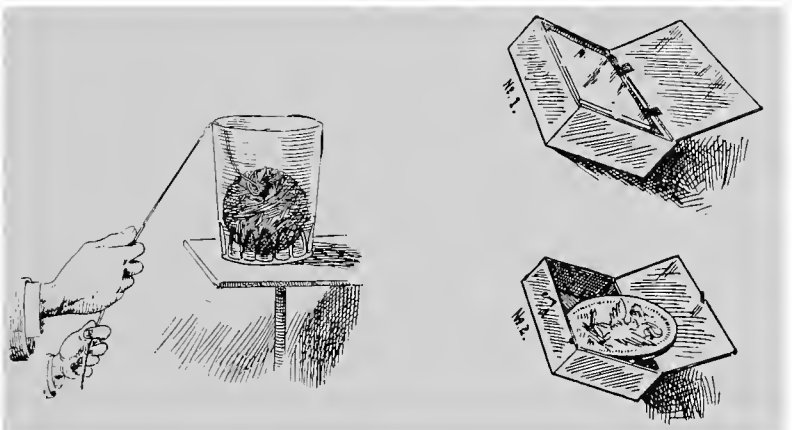
THE BRAN GLASS

PATTER

"Calling your attention to an article that is very, very rare nowadays but which abounded luxuriantly before the year nineteen-nineteen B. B. — B. B. meaning 'Before Bevo.' (Show glass goblet.) This peculiar object was used a great deal by spiritualistic mediums, at any rate, great historians like Wm. Schlitzbeer and that famous Frenchman, Buffet, tell us that glasses were always associated with spirits. Some were strong, some were weak. As low as two and a half per cent week. In this box I have a large quantity of very popular cattle feed, namely bran. I shall fill the glass up to the top with some shredded wheat and call your attention to this beautiful relic of another bygone day. (Show cover.) It is said, that during the reign of Woodrow the Rover, a great many things occurred that were not according to the pure food laws of the state of Bolshevism, another very prolific institution of those dark and gloomy days. Now in the vernacular of these wild and unlettered inhabitants of (Localize some joke town) anything that was not according to the blue laws was said to be 'under cover'! And here, ladies and gentlemen, years and years afterward, I have the pleasure of showing you that very same cover. You may examine it if you wish. You will note especially that the bottom is all around the lower edge. Now for the most difficult part of the trick. It will be necessary for me to place this in the same holy chamber that our ancestors used to put it. I refer to the cellar. Now a few magic words. 'Yeast, molasses, sugar, boil and bottle.' And what do we find? Ye gods! The real stuff, a little flat perhaps, but that's because it has been standing too long. I'll put it down." (Drinks.)

NOTE—Use near beer instead of candy, etc.

BALL OF WOOL AND SILVER BOXES



EFFECT

A coin is borrowed, marked and given to a spectator to hold. the conjuror then introduces a ball of worsted which he places in charge of another spectator. He then takes the borrowed coin and causes it to vanish. The spectator holding the ball of wool is asked to unwind it and finds in its very center a pretty little nickel plated box, which is securely closed. This box is opened and in it is found a smaller box, which is locked and which can only be opened by a key handed to a spectator previous to the trick. In this box the missing marked coin is discovered.

PATTER

"In the next pretty little experiment I shall have to annoy you to the extent of borrowing a coin; something about the size of a half dollar. A dollar will make the trick twice as interesting. Before I go on I would like to have some kind person volunteer to hold this ball of wool. If no one will volunteer, I shall have to draft some one. Ah there is an obliging young man. Will you kindly place the ball of wool in the glass as that makes it much easier to hold and will prevent it from rolling about on the floor,

which is often very embarrassing in polite society. I see you hold the glass quite naturally, which proves you were with us when we did not have to go to Cuba for our wet goods as we do now. At any rate I must not take up your time telling you about ancient history, so I shall proceed. The coin which I stole, er borrowed a few moments ago I shall cause to disappear, something like this. One, two, three—and it is gone. Did you feel it arrive in the glass, sir? No? Well, that's odd! Oh I know! It might have gotten mixed up in the yarn, so I shall ask you to unroll it beginning at the end nearest you, for the other end is way inside and it would take too long to do it that way, so just take your time and see if the coin is caught anywhere en route. Looks as if there is something solid there. Yes, it is a little silver box. Will you unlock it yourself, sir? Thank you. And on the inside we find . . . . still another box. Must be something valuable inside. Ah yes, just as I thought! The same dollar which was loaned to me a few moments ago. I hope you will not tell anyone how that was done, will you? Thank you!"

INEXHAUSTIBLE NESTING BOXES

PATTER (Two Sets)

"Now, for my next (first) experiment I want to call your attention to this solid wooden box. I shall call it No. 1. Over here is another box. I shall call it No. 2. Now, both of these boxes are exactly alike, especially this one. The peculiar thing about Box No. 1 is that it is just a little larger on the inside than it is on the outside. That makes my experiment more intricate. I want to prove, before I start to proceed to begin, that this box is perfectly empty, that is to say, it is like a treaty with Germany, there is nothing in it. To prove how empty it really is, I shall pass No. 2 right thru it, thereby proving, beyond a suspicion of a doubt, that it really contains twice as less as No. 2, which I shall now show to you. There is nothing about this box that might even suggest trickery, excepting perhaps myself, but I won't try to deceive you either . . . . much! After having proven conclusively that the boxes are empty, the problem naturally arises as to what methods to employ for filling them. There are various ways of doing that. Buying, borrowing or stealing the things we desire, but I shall resort to neither of these, employing instead the ancient and honorable game of profiteering, er I mean magic. Etc., etc."

"For my next infliction I shall call your attention to a little trick with which I have annoyed, with rare frequency, some of the most illustrious minds of the psychic and meat packing fraternities. This little bunch of junk is imported direct from the sacred city of (Localize Joke Town). The idea of this trick is very unusual. It is to mystify. That is a difficult thing to do nowadays, when we have all the newest improvements such as electricity, wireless and appendicitis. When you stop to think, and you have to stop, otherwise you are run over by a Ford or other good car, of all the things that science has accomplished in the last fifteen minutes, I tell you it is wonderful. I call your attention next to etc., etc."

RICE BOWLS

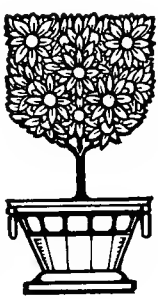
EFFECT

The performer shows two bowls; and then from a paper bag containing rice, visibly fills one of them. He now carefully smooths off the surplus until the bowl is just level full. The second bowl is then placed over the first, mouth to mouth. Upon its being removed a moment later, it is seen that the rice, having doubled in quantity, completely overflows the bowl which contains it. Once more the rice is leveled off; and the other bowl, which is first shown empty is, as before, placed over the bowl containing the rice. Upon separating the bowls this time, it is seen that the rice has entirely vanished, the bowl which contained the rice now being filled to the brim with clear water.

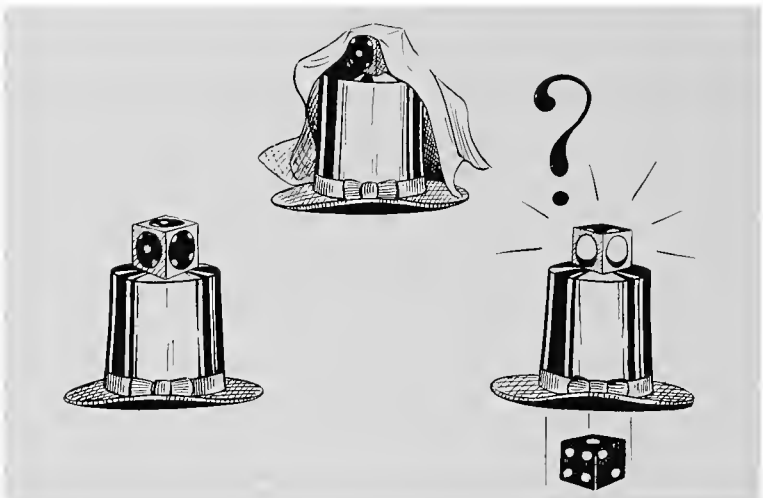
PATTER

"Calling your attention next to this everyday variety of soup bowl, or lunch room orchestra, and a quantity of soldiers' favorite dessert, rice, I shall give the bowl a generous helping of the high priced fruit, then to be on the level again, it will be necessary that I cover it with this other soup container. A few mystic words, f'r instance, 'hocus pocus, antiphalegestian adenoids' and the rice has doubled up. So will you, if you eat too much of it. Now to make this really interesting I shall once more even off the

surplus rice, and without the assistance of one single magic word, which mark you, is very, very difficult, you observe what? The rice is gone, and in its place we find this main ingredient of 1921 beer, water. 'Water, water, everywhere and not a drop to drink.' "



PHANTOM CUBE



EFFECT

A red cube, with white spots, made to represent a die, is passed out for inspection. The cube is then placed into a metal frame, open on all sides and placed on top of a borrowed hat. A handkerchief is then placed over the cube and the cube commanded to leave the frame. Upon examination, the frame is found to be empty and the cube found underneath the hat.

PATTER

"Here I have a little black block painted red and covered on all sides with a certain amount of white spots, to keep the block from becoming lonesome. The block is often called a die and forms one of the principal parts in the world's great game of African Golf. This game is very popular in certain parts of Southern Africa and lower State St. (Localize.) While it is being examined I will exhibit a little metal frame that I use whenever necessity demands. Sometimes, while in the midst of this exciting game, it becomes necessary that one show a peculiar class

of people, known as policemen, that the game is not a present where it was a minute ago. To illustrate: If suddenly interrupted in the midst of this pastime, it is only necessary that I place the die in this frame, set it on, for instance this empty hat, cover it with a silk handkerchief and wait. It really is there all the time, you see. (Show face of die.) Now, when his highness, the cop, sees it hiding up there he naturally thinks he is going to make some haul BUT, when he looks, Oh Shucks, it's gone; but not very far, for here it is, underneath the hat all ready to go again as if nothing had ever happened."

PASSÉ PASSÉ BOTTLES

EFFECT

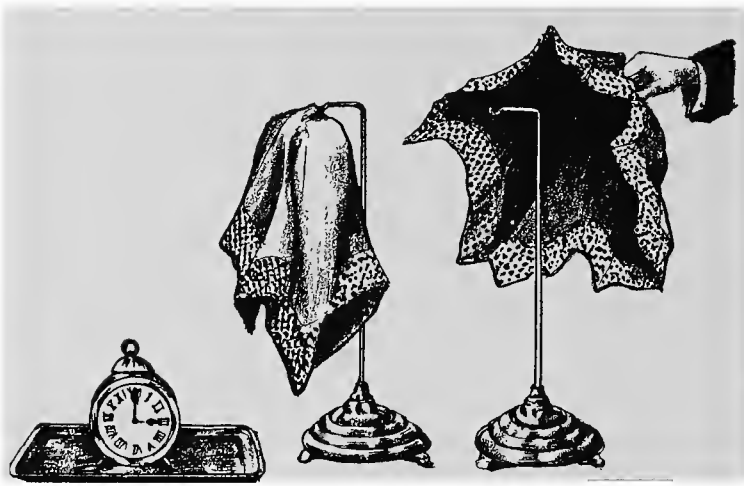
The performer introduces a large bottle of wine, a glass, and two decorated cylindrical covers, which are quite empty and which may be freely examined. Setting the glass on the table he fills it with wine from the bottle and places over it one of the covers. A change is now commanded to take place. Upon lifting the first cover, there is the glass of wine instead of the bottle, while under the other cover the bottle is found, the bottle and glass of wine changing places as often as desired. At the close of the trick, the bottle, the glass, and the covers are again freely shown.

PATTER

"Now in the pretty little experiment which I shall present next I wish to call your attention to a most remarkable effect that is produced with the aid of the spirits. These are very unusual spirits. They come from below whenever summoned and if willing will respond with three light and distinct taps. 'Spirits are you willing to assist me this evening?' (Off stage. Three very loud and heavy bangs on the floor.) Ah, here they come. (Assistant brings in tray with bottle and glass. Covers are already on stage. If no assistant is used, performer has some one hand the tray from wings and then walks over to get it.) These spirits have come from below as I said they would. They came from my cellar. To prove to you that this is the real stuff

and not any home made Bevo or wood alcohol, I shall pour a bit of it into this little glass. Of course in these hard times of prohibition, good stuff like this is forbidden—and one has to be on the alert for spies. If one should happen to come, and I want to mislead them, I cover the bottle with one of these cylinders, which you can see are perfectly empty and fit equally well over either the bottle or the glass. Now, when the aforementioned busybody comes in, he will smell the wine and start to look for it and the first thing he will suspect is this tube, but you can prove to him that there is nothing under it but the empty glass. (Performer having drunk the contents earlier in the trick.) Then if he should suspect the other tube, why you can show him that there is nothing there but the glass, the bottle really having moved over to the other cylinder. You can do this as often as you wish, until he becomes tired of suspecting and leaves you alone, when you can continue just as you had started before being interrupted by him."

VANISHING ALARM CLOCK



EFFECT

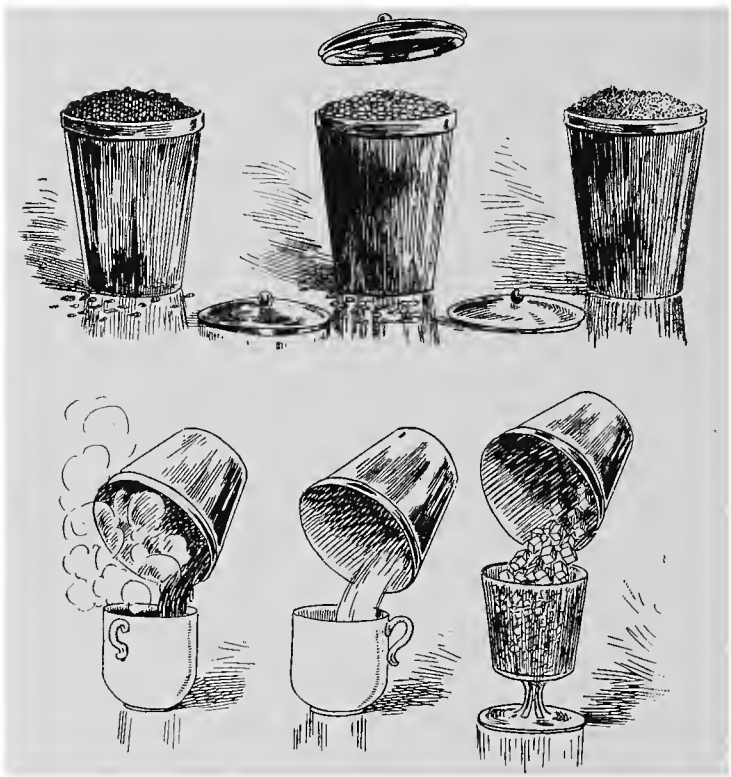
An alarm clock, after being placed on a tray, is freely shown and then covered with a handkerchief. Thus covered, the clock is hung by its ring on the hook of a nickeled stand, after which the operator places his hand under the handkerchief and sets off the alarm mechanism of the clock. While the clock is still ringing, he picks up the nickeled stand by its foot and stepping as near the audience as he wishes, with the other quickly jerks the handkerchief from the hook of the stand. Instantly the ringing stops and it is seen that the clock has mysteriously vanishd. After the magician has caused the Alarm Clock to disappear, it mysteriously reappears on the narrow ledge of a picture frame, mounted on a nickeled base.

PATTER

"Here is something I call 'The Star Spangled Banner', (showing clock) for whenever I hear it I have to get up. But do not be alarmed! I will not wake those who want to sleep but shall call your attention first of all to the fact that this is really a live clock by letting it ring. I shall set it here on this hundred

dollar silver tray and pass it around amongst you so you can hear it ring. If you do not want to take my word for it, you must take the clock's. Now this clock really has a most wonderful history. It was discovered in the wilds of (localize) by the famous grape juice inventor, Wm. J. Bryan. He uses it every four years to wake the people up to the fact that he is again running for president. As it is nearing time for another election, I must send it back to him, and as I want it to arrive in time for the 1924 nominations, I cannot trust it to the mails; but being a magician, I shall make sure that it will arrive on time. I shall cover it momentarily with this little silk handkerchief, and hang it here so you may see it is not molested or tampered with in any way whatsoever. Now, when I say 'Hocus, pocus, don't be alarmed Ben, you can't shock me' you see it instantly vanishes, and we find it has arrived in perfect safety over here in Lincoln, Neb., to do its regular four-year job of announcing to the world the famous proverb 'If at first you don't succeed, run, run again' Wm. Jennings Bryan!"

KELLAR COFFEE AND MILK TRICK



EFFECT

A nickeled goblet is visibly filled with brown paper cuttings and covered with a small shallow lid. Another similar goblet is then filled with white shavings and also covered. Upon removal of the lids, hot coffee instead of brown paper shavings is discovered in the first goblet and milk in the other one.

PATTER

"The next experiment that I show you was originally performed and invented by the great magician, Kellar. If you have

seen Kellar do it, I would like to have you watch me closely and note . . . the difference. I use, first of all two little goblets of gold from the gold fields of the Klondike, near Pittsburgh. The goblets, at the beginning of the experiment, are all empty, but I shall soon change that state of affairs by filling this one, which we shall call No. One, with a quantity of these brown paper shavings. I could use any other color, but it makes not difference at all, as long as I do not use white, for I need the white shavings to fill the cup, which we shall designate as No. Two. I shall now cover them with the little covers so there is no possible chance of my sneaking in and taking anything out while you are not watching. A wave of the wand, or a blast from the magic whistle, and we find that the paper shavings have entirely disappeared and in their place we find steaming hot coffee and rich cream. If you would care to try some, I shall be glad to serve you."

WINE AND WATER TRICK

EFFECT

From a glass pitcher filled with water the performer pours at will several glassfuls of alternate wine and water. The routine is optional and can be varied to suit the wishes of the individual. Below is a set of patter that may be applied to one method of presentation.

PATTER

"Here I have a glass pitcher containing a flock of what is known in the Swedish language as Aqua Pura or Adam's Ale. It is very useful to float battleships on as well as to put under bridges. Some people advocate it as a beverage but if it rots the sole of your shoe, what do you think it would do to your stomach, which is much more delicate. In spite of all these admonitions a great many people will insist on drinking it. They never used to do it but after the boys got back from the war they found prohibition and Bolshevism, so of the two evils, prohibition was the lesser. A great many people insist that they never take a drink now that the demon rum is no more, but I have me doots. A

friend tells me in his home town (localize) all the bootleggers have to wear badges so they will not sell it to each other. This particular friend has a method of testing his prospective customer to see if they are after liquor or evidence. I'll show you what he does. He pours a bunch of this water into the glass like this and invites his prospect to drink. If the victim makes a funny face, he knows he wants something stronger, so he pours from the same pitcher, a glass full of wine. He was doing this the other day just as I am doing now when the door opened and in walked the minister. Quickly pouring all the liquor back in the pitcher, he offered the minister a glass of water. He remarked what a wonderful thing water was and after a few more remarks, left. Later a friend came in. He had been in the Army for a long time. Owing to his capacity for fire water, he had joined the Tanks. He made good there and remarked to his friend how he longed for a glass of nice red wine like he used to get in France. My friend gave him a glass of it, drank one himself and they had quite a few rounds when suddenly, just as they were about to tackle the third round, in walked a government agent. Quickly they threw the contents of their glasses into the pitcher and when the inspector looked, all he saw was . . . . clear cold water . . . . like this. I could go on like this all night but I know the sight of all this wine would only make your mouth water so I will have sympathy on you all and desist. I have desisted. Etc., etc., etc.'"

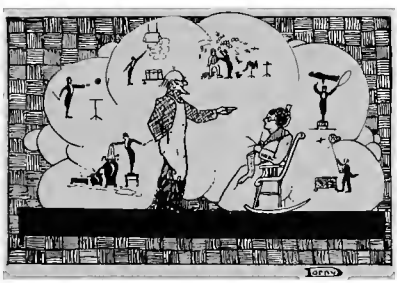
INTERMISSION

"THE NE-KRO-MANCER MAN"

(65)

"THE NE-KRO-MANCER MAN"

By the late Surgeon Rell M. Woodward



Uncle Silas Describes to his Wife the Performance of Mr. Howard Thurston

(Reprinted by Kind Permission of Dr. A. M. Wilson)

"Well, Mother, I've got back at last from good old New York Town,
I've got so much to tell you that we'd better jest set down,
I'll poke the fire, and toast my shins while you stay there and darn,
And when this pipe gets goin' right I'll try to spin my yarn.
The grand lodge of the Grangers met in old New York, you know,
And when our lodge announced that they intended for to go
I didn't have no more idea that I'd be with the boys
Than I had of spendin' Sunday with our Jim in Eelinois.

Bill Slokum come around while I was out there choppin' wood,
He said he thought a trip like that would do us both some good;
It wouldn't cost so much, Bill said, and things was purty slow
Around the farm this time o' year, and so I said I'd go.
The meetin' come to order, Bill and me was there, you bet,
Right in the first row up in front, near where the Chairman set,
The roll was called, the dues paid in, and then the Chairman said,
The fust thing on the programme was a paper to be read.

A perfesser from a college tuck the floor, and he told how
To raise a seedless punkin, but this stirred up a row,
'Cause Hank Smith from Morgan's Corners said you couldn't raise a weed
'Less you dug a hole down in the ground, and planted of the seed.
Another feller said that he could feed a little runt
Molasses till he got so fat that he could hardly grunt.
They talked about the weather, and they talked about the crop
Until they all got hungry, and then they had to stop.

The Chairman said the ev'nin' would be given to debate
On how to kill pertater bugs,—and then Bill set up straight;
"Pertater bugs be durned," says Bill, and he got up to go;
"Old coal-ile kills enough for me,—I'm goin' to a show."
"A show," says I, "why, Bill, you know there ain't no circus 'round
In weather sech as we have now with deep snow on the ground."
"Who said a circus?" speaks up Bill, "the-ay-ter's what I mean;
You're goin' too, and I'll show you the best you've ever seen."

Well, then I balked, but Bill he talked till I give in and said
That I would go to see the show if he'd go on ahead
To find the wagon 'fore it closed, and bring the tickets down
To the tavern there where me and Bill was puttin' up in town.
When Bill come in he had a grin that spread from ear to ear,
And then says he, "You're goin' to see the greatest show that's here."
Bill is so fat he tuck his hat and used it for a fan,
And then told me we'd go to see the Ne-kro-mancer Man.

"What's that?" says I, a lookin' scarit, for I'd done heerd about
The bunco men and gold brick game that cheated farmers out
O' their hard cash; and then Bill said that this was jest a show
Where tricks was done to make folks laugh, and thought I ought to know.

"You watch him close," says Bill to me, "when he tries to deceive;
The things all comes from jest one place, and that is up his sleeve."
So we sot out to see the show, and Bill kept talkin' on,
Explainin' how the things was done; his breath was well nigh gone.

Well, Mother, I do wish that you could see that big fine place;
A million lights, it seemed to me shined right down in my face;
The band come in and played a tune, and then the curtain took
A shoot clean out of sight, and there we see a picture book
As big as our barn door, I guess, and on it was a face
Of some old Ne-kro-mancer Man, gone to his restin' place.
A little girl with smilin' face turned over the big page,
And one by one those wizard men were seen upon the stage.

The picture of a younger man was shown us by the child,
And while I looked he came to life and stepped right out and smiled;
It nearly tuck my breath away, and then he reachend and found
A 'kerchief in his pocket, and I thought we'd hear a sound
Of blowin' of his nose, of course, like politicians do
Afore they make a speech; but no, he only drawed it through
His hand a time or two to show 'twas empty and all right,
Then pulled a bowl of fire from it, a blazin' big and bright.

My mouth looked like a fly-trap, and I thought of what Bill said
'Bout pullin' things from out his sleeves, but hadn't turned my head
Till he reached under there again, and this time what he found
Was a bowl as big as our wash-tub with gold-fish swimmin' round.
"Did that come from his sleeve?" says I; Bill never turned his head;
"Shet up, I'm busy now," says he, and that was all he said.
The Ne-kro-mancer Man then came a walkin' down the stairs,
He bowed and smiled and talked along, and stopped by our two chairs.

I wondered what was comin', and 'fore I could look about
He reached right down my back, and then commenced a pullin' out
A string o' ribbons that would reach from here to Goodness knows
How far, and at the end he showed a suit o' baby clo'es.
Well Bill he laughed so hard, and stretched his mouth so awful wide
The Ne-kro-mancer Man reached in, and took from the inside
A great big rabbit like the kind that lays the Easter egg,
Bill shet that mouth so sudden that he near bit off its leg.

The folks jest laughed and whooped and yelled; I knowed that we was "it";
My face was red as pizen, and Bill near had a fit.
The Ne-kro-mancer Man then said, a smilin' jest for joy,
H'd like to have a little girl bring up a little boy
To hold a hat that he had there for jest a little bit,
While he stuck in his hand to see what he'd got out of it.
Well, Mother, sure as I'm alive he loaded that boy's arm
With fourteen dozen big hen's eggs like we raise on the farm.

The boy he couldn't hold 'em, and he spilled 'em on the ground,
And jest stood there plumb scairt to death, with scrambled eggs around.
And then that Ne-kro-mancer Man he thanked 'em both perlite,
And give 'em tickets for the show, good on next Friday night.
Now mother, you and me have tried for well nigh forty year
To raise a breed of hens that lays enough eggs for us here;
Our Plymouth Rocks, Rhode Island Reds, Buff Cochins, and all that
Are no good now, and what we need is jest an old black hat.

And then he held a koky-nut right over a big vase,
Fust thing I knowed the water run enough to flood the place;
And when the vase was heapin' full, and couldn't hold no more,
The water jest run in a tub to keep it off the floor.

I wished I'd brought my rubber boots, and Bill he looked around
To find a life preserver so's to swim to solid ground.
Why, them big sleeves that Mandy wore, when they was in the style,
Tin lined and padlocked couldn't hold the water in that pile.

And then a little lady with a sweet and smilin' face
Come on the stage and made a bow, and stepped up to her place
On a platform hung with curtains, which they quickly drawed around,
And when they snatched 'em off, I swan, you couldn't hear a sound,
For a roarin' ragin' lion jumped around with all his might,
And the charmin' little lady had disappeared from sight.
I thought she was a goner, till I looked across and see
The little lady bowin' and a smilin' right at me.

The next thing on the programme I'm 'fraid you won't believe,
And even Bill himself admits it wasn't up his sleeve;
He made the little lady go to sleep right in the air,
Without a thing above, below, or 'round her anywhere.
He said she was a princess, and I guess she was, all right;
She looked like Cinderella in that Arabian Night
Book Mandy used to read so much; and when he waved her down
She 'waked and laughed as if she'd had the softest bed in town.

The Ne-kro-mancer Man then bowed, and said he would invite
Two gentlemen to step right up and help him out that night;
The place was awful still, it seemed, they was afraid to go;
And Bill and me both thought, you see, that it might stop the show.
Then Bill said, "Come on, Silas, let's go up on the stage;
We'll have some fun and won't get hurt, the lion's in his cage."
So we went up; I'm most ashamed to tell you 'bout the rest;
You'd ought to see the things he found right in my Sunday vest.

He tuck me by the hand and said, "How be you, my old friend?"
Then, "Pardon me, but I am sure that you will gladly lend
This necktie for a moment," and he reached right in my vest,
And pulled a lady's stockin' out; and I jest tried my best
To tell him that it wasn't mine; my tongue wouldn't wag;
You must have put it in there when you packed my cyarpet bag.
And then he tuck old Bill and me, and stood us right up there;
I'd give 'bout fourteen dollars if I hadn't left my chair.

And while I stood a trimlin' there, and felt like I could cry,
My forelock jest flopped up and down, and hit me in the eye.
Well, I grabbed quick, and tried to ketch the thing that wagged
my hair,
But when I opened up my fist there wasn't nothin' there.
I looked across, and there stood Bill a pawin' in the air
As hard as if his old bald pate was kivered up with hair.
We never fit a hornets' nest no harder than we tried
To grab that thing; and all the folks jest laughed until they cried.

I'm glad our preacher wasn't there, the church would turn me out;
They shuck my clothes and gamblin' cyards come fallin' all about.
I never was so mortified; and when I tried my wust
To look content and comf'table I thought that Bill would bust.
I felt a lump a growin' fast right up here on my back,
The blame thing moved, and so did I, and then it give a "quack";
That Ne-kro-mancer Man he chased me clean down to my chair,
And pulled a great big duck right out while I was standin' there.

Well, Mother, he did lots of things I can't remember now,
And where he got that raft of stuff I can't make out nohow.
I've been to Barnum's circus, and I've seen the county fair,
But never see no sech show as he gave us down there.
And when he comes around again I'm jest a goin' to drop
The work I'm doin' on the farm, and let the old wheels stop;
Take you and Mandy with me, and little Mary Ann,
We'll pack our things and go to see that Ne-kro-mancer Man."

SECOND ACT

"WHO'S WHO AND WHY."

By Dorny

"With Fairness to All and Partiality to None, I have arranged the Biographies and the Trix in Alphabetical Order." Hoping this meets with your approval, I remain

Fraternally yours,

Dorny.

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AMREIN & BLAESER

By "Ade" Amrein

The magic bug stung us for the first time in December, 1915. The place was the National Theatre, Chicago, and the occasion was Thurston's show. We have never fully recovered from that first attack, in fact we are getting worse right along.

As far as getting together is concerned, we never got together. We were pals long before we ever started our joint magical career.

Our first tricks were purchased from Felsman, then located at 164 Clark St. Blaeser's first stunt was the rice bowls, and mine was a card-wndlass.

Our first public performance was given about three months later, at a home-talent affair held by a church society that we belonged to. If we live to be a thousand years old, we will never forget that night. Space will not permit going into details, but here are the main events! The thread for the "Rising Cards" broke. A side stand was knocked over, exposing a number of fakes on the servante. The rabbit got out of his hiding place, and ran into the audience, and we forgot to put the chemicals in the glasses for the wine and water trick. But the audience was good natured, and let us off easy. The joke of it was that we got a fine press notice from it. We never did find out who was responsible for the notice, but his conscience sure must have hurt him.

Not long after that, we played our first professional vaudeville date at the Ashland Theatre with fair success, due perhaps to the fact that we had been rehearsing the act for about three months. Since then we have been making a specialty of club

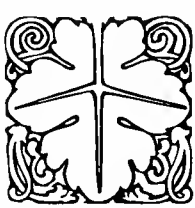
club and church work. Our hobby is to put on a full evening's entertainment at some orphan asylum, for that is where you will find the most appreciative audiences in the world.

Editor's Note: — Here are two youngsters who are grabbing off a lot of work in the entertainment game in and around Chicago for they have the right idea. Having seen them work on several occasions, we know whereof we speak and bespeak for them a great future in this line should they care to stick. Both have pleasing personalities and present all of their effects a little bit differently than most other performers so one can understand why they are always working and always making good.

SAM W BAILEY

In Boston we find Beans-Brains-and-Bailey. The latter is the one we are all interested in the most, so we will simply say for the other two that they are both responsible for Bailey. Beans are brain food and Bailey has brains. That is why he has the best and biggest magical emporium in the New England States. He was born in Cambridge, Mass., in 1875 and became interested in the art of magic when at the age of six, Santa Claus left a box of small tricks in his stocking. He soon mastered them and was always hollering for more. Having an indulgent grandfather who gave him most everything he desired, he soon had quite a collection of apparatus on his hands. Toured for several seasons as the Boy Magician and in 1896 he formed a partnership with Mr. Tripp and for a great number of years they conducted the well known magical firm of Bailey and Tripp. Since Mr. Tripp's death some few years ago, Sam has been running the business himself and has done very well, for he has a host of satisfied customers all over the world. Specializes in mail order work. Has a wonderful collection of handcuffs and shackles. Is still in demand as a club entertainer and gets a lot out of everything he does. He is an enthusiast for magic and would rather talk it than politics or the curse of prohibition. Has been during his career, an amateur, assistant to a professional and finally a professional himself. Is a member of the S. A. M. and always tries to get in at least once a year to attend the annual banquet

and entertainment. Is a quiet and unassuming chap, yet when he gets wound up with a deck of cards or anything else in the way of magic, he can entertain you all day and half of the night and never repeat a single thing. That's what we call class. His present store in Boston is the meeting place for all those who are interested in magic and whether they be traveling performers or resident, they will all ultimately end up at Bailey's. In his store is a beautiful little stage all done in Oriental style on which he can demonstrate his wares and show them to the very best advantage. Again we say "When you hit New England, do not forget Boston, Bunker Hill and — Bailey."



GREAT BLACKSTONE

"Isn't it marvelous?" he says as he dashes from one wonderful illusion to the other, while you sit spell-bound and charmed with the adroitness and skill with which this youngest of all the coming performers presents his unequalled and entertaining program of up-to-date magic and mystery. Harry, as he is known to his friends all over the world, is one of the most unique figures in the realm of modern conjuring today. Altho only thirty-four years of age, he is rapidly forging to the front as America's Premier Magician. He was born in Chicago and says he is famous not because of that fact, but in spite of it. He became imbued with the magic idea after seeing one of Kellar's shows at McVickers Theatre. Study and practice soon made him an adept and he decided upon a career as a professional magician after he had lost one job after another on account of keeping all the other employes from their work by showing them tricks during business hours. He framed up an act with a partner and altho he had up to this time never been away from home and mother, he went into vaudeville to show what he could do. He delivered so well that he was always kept busy and has played in vaudeville for the best part of his career, altho he has been with carnivals, burlesque, Lyceum and Chautauqua. His one ambition was to have a big show of his own and after many years of hard and conscientious labor, that dream has been realized and now we find our friend on the road

at the head of his own show. As The Great Blackstone, he has played from coast to coast and everywhere he has appeared, he has been acclaimed by magicians and laymen alike, to be the coming successor to Kellar and Hermann. A magnetic personality on and off the stage is the cause of his success. He has a wonderful two-hour show and gets more out of a well-known stock trick than some performers can get out of a big illusion. One might mention his dancing handkerchief for example. For fifteen minutes he has the house roaring with laughter and absolutely mystified as well. His card manipulations are without compare. He presents his illusions in a masterful fashion and is assisted thruout by his clever wife who also does a banjo specialty in the second part of the show. A capable corps of assistants insure a smooth running show all the way thru and Blackstone certainly deserves a lot of credit for bringing magic up to such a high plane of artistic success. "Long live Blackstone."

T. C. BONNEY, D. D. S.

"D. D. S. stands for 'Doctor of Dental Surgery', I guess. But we KNOW it stands for 'Doggone Dexterous Slicker' when used in connection with the name of Bonney, or as he is sometimes called, 'DeBon'. In French Bon means good. Altho the Doc is not French, he certainly is good. Good at Dental Surgery and no piker with magic either, as any of us who have ever seen him work, or have read his articles in the various magical journals will agree. He was born when quite young on February 15, 1882, so that makes him right now, about thirty-eight years of age. When twelve years old he became slightly affected mentally, that is to say, he started monkeying with magic. But it never got the best of him. He learned his first tricks from friend Dad, who was a clever amateur magician and ventriloquist. Preferred pure sleight of hand and small apparatus stuff to big or mechanical work. Amateur only, with no professional aspirations, for altho his work is "down in the mouth" he makes enough to buy a new grinding machine or magic book whenever he wants to. Has a fairly decent library and is always looking for more valuable and rare volumes. Contributes now and then to the *Sphinx* and other papers. Has a wide correspondence and acquaintance with both amateur and professional magicians in America. Tries to meet all the magicians who play his home town, Aberdeen, S. D., and will talk and show off magic in his home or office, no matter how many people may be waiting to

inhale his festive gas and have their face and pocketbooks relieved. Has several clever little moves and sleights to his credit and is always willing to share them with his brothers in the art of Deception and Mystery. Married, too, and his wife is the Board of Censorship who passes on his new discoveries. Have to leave him now as a patient is waiting. 'Open wide, please!' "

CARL BREMA

"Another one of the 'boys' who has been in magic a long, long time and who says magic has helped him keep young. He first became interested in it in 1876 when he was twelve years old so you will have to figure out his present age yourself. He ducked school and visited the Philadelphia Centennial Exposition and while he was standing in front of one of the buildings, a mysterious gentleman dressed a la Hermann, with goatee and everything, approached him and finding he had nothing to do, sent him home to dress up and return to the theatre where he was to act as a 'plant'. The magician was Robert Nickle, one of the most finished performers of that time. Carl did his part so well that he was kept on and never lost his interest in magic up to this day. In 1886 he made his professional debut at Col. Woods Museum in Philadelphia, altho he had appeared many times before this as an amateur entertainer. He stayed in the profession until about eight years ago when he entered the manufacturing end of the game, altho he fills a great number of dates in his locality all the time. His act is full of novel surprises and each effect savors of originality. Has a pleasing manner and a magnetic personality while on the stage. In his present line he tries to deliver the best possible workmanship in the way of magical apparatus. His store in Philadelphia is a rendezvous for all visiting magicians, both professional and amateur. He is always ready to extend the hand of fellowship and fraternity to those who look him up. Carl Brema, performer, manufacturer and inventor."

CHAS. R. BRUSH

Presenting another well known young semi-professional who has been in it and at it for over fifteen years. Magic was his first and only hobby and magic generally is such a hobby that once it is started, it sticks with you all thru life. So it has been with Brush. He is interested mostly in manipulative magic and sleight of hand and no move or dodge is too difficult for him to master if he sees it and likes it well enough to want to include it in his extensive repertoire. He is kept pretty busy in proper season, presenting his original programme, called "Sorceristic Spheres," being a half hour's exposition of the entertaining and mystifying possibilities of such articles as balls and eggs. But not to tire with a continual display of these articles, he injects other clever effects into his work, thereby eliminating the so much disliked repetition of the same trick. Is a member of the S. A. M. and formerly secretary of the Canton Magic Crafters. Accountant by profession, but always interested in the old Hocus Pocus game. Has a fine collection of books and apparatus and tickled to death to meet any and all who have the same interests at heart. Look him up and you will not regret it.

EDWIN BRUSH

"Lyceum and Chautauqua are amongst the greatest of modern educational and entertainment factors in the world today and in this line of work are to be found some of the foremost of the world's well known people. One in whom we are greatly interested is Edwin H. Brush, who is a figure known from coast to coast amongst magicians and patrons of the Lyceum and Chautauqua. He was born in 1873 in the Township of Bonus, County of Boone, State of Illinois. Lived on a farm until about fourteen years of age. Educated in public schools and Rockford Business College. Is now living, when not on the road, in Maywood, a beautiful suburb of Chicago. Is a member of the local school board and also a Board Member of the Neighborhood M. E. Church. Altho home only two months out of the year he puts on his incomparable lecture and entertainment in this church every year. Brush always liked magic as a boy and when he saw Alexander Hermann perform, made up his mind to follow magic as a profession. He went on the road at twenty-one, selling clothing, and established a record for sales, which he says was due to the fact that he made so many good friends wherever he went by showing them little tricks in magic. Had to leave the road owing to a slow case of appendicitis and used to put on an occasional show in his home town. At one of these shows he invited a representative of a Lyceum

Bureau to come and see him work. The man, after a lot of hemming and hawing, finally consented to go, and after the show said to Brush 'You are all right; I can use you!' And he did. 1902 was his first Lyceum season and he has been at it ever since. In the summer time he plays for the Chautauquas. About six years ago he was requested to lecture on Sunday. It was then he wrote his first lecture, 'The Other Man's Game.' It made such a splendid reputation for him that he was asked to deliver it to the students of the University of Wisconsin in the regular lecture course and he is now a part of that course. This lecture illustrates how it is impossible to beat a man at his own game and is a direct crusade against gambling, fake Spiritualism, etc. A treat worth while is to hear Brush, either as a lecturer or a magician, for he does both and he does them well; hence his ever increasing popularity and repeat engagements. An example of strict application of the old adage, 'Be sure you're right, then go ahead.' Result — SUCCESS."

ARTHUR BUCKLEY

"Mysto"

Born in Australia in 1890, makes it, let's see — about thirty years ago since the subject of this article first appeared in the great stage of life where he has appeared in the capacities of magician, globe trotter and inventor. The first magic show he ever saw was given by The Great Dante, whose amazing performance instilled in the heart of the embryo Kellar, the desire to become a famous conjuror, so he went to practicing and study, until he finally became fairly adept in sleight of hand and other magic. Seeing Allen Shaw perform a bit later on, he thought he was just as good as Shaw so he told an agent about it. Said agent gave him a chance to prove his worth, but upon his first appearance he got the "bird." But nothing daunted, he tried it again and again. Finally he met a chap with a lot of money who wanted to take a big magic show to China and offered him a chance. They put on one show before going to the land of Chop Suey and to conclude the performance they were doing "Cremation." Mysto asked his partner if he had placed the flash powder on the table. Receiving an affirmative reply they went ahead. When the match was applied to the powder (about a pound of it) the whole place was filled with smoke; scenery caught fire and pandemonium reigned supreme. That ended that show. So Mysto went into the varieties, where he has been very successful. He does an entertaining as well as

a diversified program of manipulative magic concluding with a rapid fire mental telepathy act assisted by his talented and capable wife. Besides a great number of magical inventions, he has perfected and patented a number of industrial appliances that are in use all over the world. Truly a genius.

CLINTON BURGESS

Born in Philadelphia in 1880 and became interested in magic in 1894. First stage appearance in Majestic Halls, N. Y. C. 1898. Made his professional debut at Tony Pastor's Theatre N. Y. C. in 1902. Is today the champion stage card manipulator of the world and inventor of numerous card sleights and miscellaneous magical

novelties, many of which were published in Mahatma, the pioneer of magical journals. In the "Frying Pan" department of Mahatma, he carried on a campaign against exposers etc., in collaboration with Frank Ducrot who was the editor. He has appeared in vaudeville, Lyceum and road shows of various sorts, as well as private and public entertainments in and around his home town N. Y. C., before all sorts of people, embracing every nationality in the world. Lately has been specializing in club and lodge work. At one time conducted the Metropolitan Bureau of Magic, until vaudeville sent him on the road again. Elected a member of the National Conjurors Assn. in 1919 and later on appointed Secretary. Is permanent chairman of the entertainment committee. Presented entire magical library, large collection of rare full evening programmes of magic and the "Gallery of Master Magicians and Magical Celebrities" embracing nearly one thousand likenesses of leading magicians and mystery artists to the National Conjurors Assn., Inc., in February, 1920. One of the most prolific of present day writers. Correspondent to the *Sphinx*, the *Billboard* and other papers interested and devoted to magic. Very enthusiastic about the old game and one of the stimulating influences in the East that helps keep the ball rolling and before the public eye all the time.

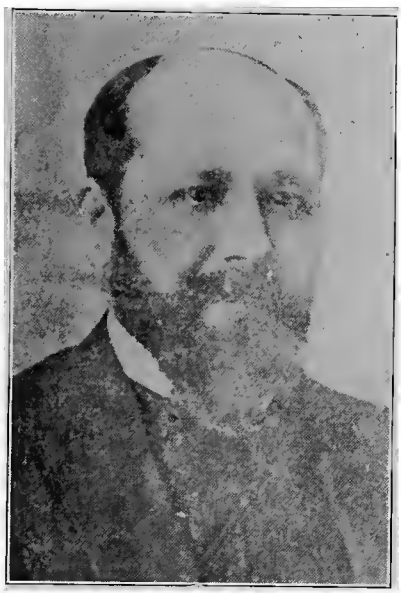
Is the author of a very complete and extensive work on card manipulation and dexterity, as well as general illusory effects, the inventions of the late Dr. James William Elliott, champion card worker of the world who died in Boston, Mass., January 20th, 1920. Dr. Elliott left manuscripts embracing hundreds of original effects which it was his intention to publish to the world of magic and Burgess is now completing the work which this past master had, most unfortunately, to leave unfinished.

LADSON BUTLER

Reading from left to right we note the photograph of a handsome young man who upon closer study turns out to be our old friend of the Buffalo Magician's Club, Ladson Butler. He used to be the President of that organization and was a frequent contributor to the *Sphinx* and altho his professional duties as Educational Manager for Yawman and Erbe of Rochester, N. Y., take up most of his time, he is still very much a magical enthusiast. He is a Southerner by birth, hailing from Charleston, S. C., coming from parents who were the usual poor but otherwise honest sort we read about in the popular novels. He fussed a bit with magic when very young but his practical connection therewith came when he accidently fell upon a volume of David P. Abbot's "Behind The Scenes With The Mediums." His interest however was purely academic (whatever that is) and it was not until Howard Thurston threatened to sever diplomatic relations with him if he did not get busy and "do something" that he really knuckled down and started to put on a show of his own now and then. Since then he has been entertaining with magic right along. He has another hobby. Landscape painting he calls it, and it must be good for he was elected president of the Rochester Art Club, the third oldest organization in America. Magicians say he is a better artist than a conjuror and painters say he magics better than he paints. He claims a great number of original tricks but admits he borrowed the ideas from brother performers. Believes greatly in co-operation amongst the fra-

ternity and improving well known old time effects. Of his better known stunts, he gives credit for the germinal idea of "The Whispering Queen" to J. R. Henriksen of Chicago, Ill., and for "The Guesser" to Silent Mora of Pittsburgh, Pa. One of his most beautiful stage effects is his Flower Production, which is an improvement on Col. Stodare's original production. A complete description of the original was published in "Magician's Tricks And How to do Them" by Hatton and Plate. Mr. Butler's additions and improvements make practically a new effect out of this fine old trick. He was for a long time associated with the Roycrofters of East Aurora, and was a close friend of the late Elbert Hubbard who lost his life on the ill fated Lusitania.

CAROLY



From 'way across the ocean to sunny France is a long call but not too far to find a loyal adherent of "l' art magique." He lives in Paris and has the leading magical depot in that part of the world. We had the pleasure of a long visit while in gay "Paree" and were shown some novelties in the way of magical effects that never have been done over here. Monsieur Caroly is a gracious and affable gentleman and always ready to talk about the different things so dear to the heart of all magicians. In one of the best parts of Paris, on the Boulevard St. Germaine, is to be found the atelier and shop of this up-to-date wizard; and performers from all over Europe stop there to replenish their repertoires. Caroly is one of the founders and ex-vice-presidents of the Chamber Syndicale de la Prestidigitation. This society has done lots of good and is still doing a lot for the magician over there. As an artist and performer he is well known thruout France and has several completed and variable programmes that he presents for the delectation of French society affairs. His work is clean and well presented, all effects clothed with humor of the subtle kind that is popular in France as well as anywhere else in the world. Besides all his other duties, he is the proprietor and editor of the leading French Magical Journal, called *L'Illusioniste,* and its pages are full of news, ideas and bright paragraphs of wit, science and humor. To those who can read French, it is a valuable addition to add to your literature.

THOS. J. CRAWFORD

From early boyhood Mr. Crawford has had an intense interest in the occult and the abstruse, and his development into a magician of more than ordinary skill is only a natural consequence. The fact that magic has been his hobby rather than his vocation, probably accounts for the high degree of skill he has attained. He uses no cumbersome paraphernalia, but relies upon his hands to secure the desired effect, and his versatility enables him to render a program suited to any occasion. His scrapbook contains a voluminous array of press comments that might force one to conclude that his lifework had been that of a professional magician.

Mr. Crawford is well known to the profession, having for a number of years conducted the Amateur Department of "The Sphinx", and has also been a frequent contributor to the leading journals of magic. His annual vacation consists of a brief tour, presenting a magic act that never fails to demand a return engagement.

A Tennesseean by birth, still in the prime of life, independent in both religion and politics, with an interest in magic always at high tension. Home address, Nashville, Tenn.

EDWARD CHRISTMAN

Better known to the fraternity as "Chris" the "Sailor Cartoonist" Was born on Thanksgiving day but we doubt if his folks gave thanks when they found out that he was developing "magicitis" which he did after watching a performance by our well known Dr. Wilson, the editor and owner of the *Sphinx*. Ed started his career as a messenger in a bank but later drifted into Art and studied for a number of years at the Art Institute in Chicago, Illinois. Combines magic and cartoons in a very entertaining fashion and during and after the World War, while in the navy, he was always a popular performer amongst the service men. Has been most everywhere in his capacity as a sea rover and has a host of friends at whatever port he happens to drop anchor. Was associated with Commander Read and the NC4 for a time while in the navy. Has written a very interesting book on the art of stage cartooning and is a well known contributor to all magical periodicals. Believes in magic as an art and as a means of clean, entertaining amusement. Always willing to say "Howdy" to any and all who are interested. If he comes your way, look him up.

GEORGE DE LAWRENCE

"A young feller, trying to get along in spite of the fact that he is not married, as one might suppose. The only worry he has is in trying to figure out some legitimate way of beating the income tax he has to pay as a result of the heavy sales of all his books. Altho not married as yet, he has had two very narrow and thrilling escapes. Only thirty-four years young. Born in Tennessee, but not in the moonshine district. He became interested in magic when quite young and has been that way ever since. As a wall flower at parties and other social frivolities our George was an absolute failure, for as soon as it became known that he had entertaining propensities, whang, he was on exhibition all the time, at every function that was pulled off in his home town. Said town being a small one, people got to talking about him and eventually it got to the ears of our night school hero what a wonder he was thought to be so he made up his mind he had better find some more fields to conquer. So he packed his deck of cards, his billiard balls and his other shirt and came to Chicago-On-The-Lake in search of new laurels. He found them too, but not until after he had worn out many a good pair of Douglas's chasing vaudeville agents and managers. Now he is in constant demand in the Windy City as an entertainer for clubs, lodges and so on. And he always delivers the goods and brings home the bacon. He can sell his wares to the highest bidder whenever he wants to as he understands the art of showmanship. Like Napoleon, his ambition knows no bounds, so he took to manipulating

the pen and has had a very successful sale of the results of his labors literary. His most important contributions to magical bookshelves are "Some Card Effects and Magical Talks" — "A Vaudeville Magic Act" — "Modern Card Tricks and How to Perform Them" — "Pithy Patter For the Parlor and Professional Prestidigitator" (curses, there's one he beat me to) and still others in preparation. His favorite trick is the Twentieth Century Silks. Favorite indoor sport, decorating the parlors of his lady friends in the evening and "changing the sofa into a spoon-holder! ! !" That is my friend George De Lawrence.

DOMZALSKI

By Himself

"I am only a poor amateur, but some of the stunts that I have gathered by meeting the greats and the ones not so great, have helped a lot in making and creating an impression that I know some magic, and I might say that a few of the stunts are good. Not that I boast my proficiency, but the secrets being the entire works. I am now in my thirty-sixth year and still in school with a LL. B. in view at the end of next session, at the University of Detroit, having finished the Eastern High of Detroit, St. Mary's Seminary of Orchard Lake, Michigan, and a prep Law at Michigan, and with a family of four, including the wife, keeps one on the jump all the time, making all ends meet. Not to mention the insurance business which has grown since leaving the show business some fifteen years ago. We had a fling at the old game, doing a double magic act, in and around Chicago, for a year, fifteen years ago, doing the big time (?) for Doyle, Barbour, Doutrik and Henderson and now and then a frolic for Fargo, all wild cat stuff; in fact so wild that we just jumped from town to town and when tired jumping we would walk. It proved not profitable, but interesting and we would not have missed it for a large farm. We are now settled comfortably in the land of Ford and enjoying life very nicely, thank you! Now and then we have a hankering for the lights, but content ourselves with the plaudits of

our friends for some of the bewildering stunts we do for their and our amusement. In our time we have met some of the greatest magicians. Kellar, Fox, Thurston, Adelaide Hermann, Van Hoven, Merlin, Lester, Mora, Ten Ichi, Ching Ling Foo, Leipzig, Goldin, Hilliard, Holden, Bland and a number of others, that were all interesting but amongst all we always cherish the memory of Dr. Rell M. Woodward, he of the suave and polished gentlemanly ways and withal a clever magician, who imbued us with a spirit of the good in magic as an art of entertainment. From him, we have an effect which though it may have been performed in private, I share with the reader.

Ed. Note. — See "Trix" Dept.

W. F. DORNFELD

In such a work as "Trix and Chatter", where the author has traveled far from the beaten path, giving the modern reader of magical literature an opportunity to gaze upon the likenesses of performers and to review their histories, it would hardly be fitting to omit from such a gallery the photograph of the author, together with a few details of his life, but Mr. Dornfeld, despite his reputation, is, off stage, a very unassuming young man, and has therefore done me great honor in requesting me to present to you readers his rather varied career. Allow me to present my true friend and co-worker, W. F. Dornfeld.

The Great Magician, performing one of His miracles of Life, on October 7, 1892, presented to the world our genial friend of today.

Of his boyhood days I am not conversant. From what I know of him now, he probably was the one that used to stick cockleburs in Susie Brown's hair and put chewing gum on Tommy Jones' seat.

At the age of thirteen Werner became interested in magic, having secured an old magic catalogue, then and there the germ was implanted and has steadily remained ever since. (He calls himself a "Magic Nut".) For a number of years he has been a public entertainer, working for clubs, lodges, smokers, etc., playing in vaudeville, and his latest venture — the legitimate, with Elsie Janis and Her Gang. "Dorny", as he is called by all

his friends, stepped into the Big War early in the game; he was there when the prompter called and performed his act with credit till the last curtain dropped. Eleven months of his service was overseas and the "Powers that Be", thinking that "Dorny" was a better entertainer than a Military Policeman, shipped him off on the A. E. F. Circuit after the Armistice was signed, which meant a large amount of European territory.

Mr. Dornfeld is the author of "Painless Magic", the name applied to his act, which has been copyrighted, and in addition, protected by "Variety" and the "National Vaudeville Artists Association". But strange to say, "Dorny" claims to never have invented a trick — not even the egg bag. He is a member of the Society of American Magicians, the Chicago Conjurers Club and the National Conjurers Association. Part of his career being in the capacity of salesman, through his writings for the Sphinx, The Billboard and Felsman's Review, and in his professional capacity, he has acquired a vast and enviable acquaintanceship among the professional and amateur magicians, and in addition has visited practically every Magical Society in America.

In conclusion, — yes, he is still single. Almost married once, since then he has only been seen with a girl twice. Too busy to even think of the matrimonial stage — it's a wooden stage for "Dorny".

GEO. DELAWRENCE.

FRANK DUCROT

We are very proud to be able to present in this article the likeness and biography of one of the very best known magical entertainers in the world. Here is a performer who really entertains. He presents everything he does in such a finished and pleasing manner that an audience is entirely captivated by his high class novelty programme, therefore he is always in demand and always makes good on any sort of frolic. Born in Brooklyn, nearly fifty years ago, he started fooling with magic when very young and was forever figuring out and planning new effects. It is a fact not generally known, that he is the inventor of the Twentieth Century Handkerchief trick as well as the ever popular Rice Bowls. Besides being able to entertain successfully with magic, his original love, he is a performer of no mean ability with the musical glasses, chimes, etc., does a fast cartoon act, fools with ventriloquism, shadowgraphy, juggling, and is an athlete of considerable skill and versatility. He has played in vaudeville, Lyceum, Chautauqua and clubs and lodges all over the country. Besides being very skillful with his presentation of magical effects, he has an incessant flow of easy, unassumed comedy patter that really classes him as a novelty monologuist and anyone who knows show biz will agree that a novelty monologue is a hard proposition to put across the footlights. Frank is a most genial chap and and a wonderful mixer. Every one who knows him is his friend. He has a host of them all over the world. He has played successfully in the United States as well as in Europe. Is a member of the S. A. M. and the N. C. A. A booster for the best game in the world, namely

magic. Is owner and manager of Hornmann's well known magical emporium in New York City, succeeding Mr. Hornmann upon the latter's death. Anyone who is a magic fan and does not care what time he has to get up in the morning will do well to look Frank up as he is a hale-fellow-well-met sort of chap and everybody in New York knows him. If you lose his address, ask any crossing cop where "Duke" is to be found and they will all be able to direct you properly. You will not regret it.

HON. W. W DURBIN

"Some men achieve fame, some have fame thrust upon them, and some are born in Ohio!" So saith the Literary Digest Timely Topic man. It is well said too. Where is there a state that has produced more famous men than the little old Buckeye State? Presidents, statesmen, poets, authors, soldiers and magicians. Chief amongst the latter we find Mr. W W. Durbin who lives in and was born near Kenton. Many years ago he found by chance, several copies of Leslies Magazine with explanations of numerous small magical effects therein. Then and there the Bug Magicus bit him. And bit him good too. Now, after many years of work and practice and everything else that great writers tell us are essential to success we find that our "Bill" is at the same time a big business man, a well-known politician and last but not least, a very up-to-date magician. He owns the biggest metal sign manufacturing factory in the States and furnishes automobile license signs for all or most of the cars in this county. He is the Chairman of the State Democratic Convention that helped nominate Gov. Cox as candidate for the presidency. He has the finest collection of magical apparatus and books in the United States. Visiting magicians are always welcome and a treat is in store for them when he takes them out to see his American-Egyptian Hall, or magical theatre, where he puts on his interesting and diversified programmes for the delectation of his friends at various times. It has a regulation stage, with scenery, etc., as well as an auditorium which seats easily two

hundred people. This theatre is the outcome of a childhood desire to some day have a theatre all his own and he has spent lots of time and wagonloads of money to make this dream a reality. The walls of the theatre are literally covered with photographs of all the well known magicians of the world, past or present. On the stage, in carefully arranged cases, are all the various effects that he has collected and accumulated ever since his interest in the art. There is not a standard magical effect in existence today that cannot be found in this wonderful collection.

In his part of the country he is very well known and has been written up in the leading newspapers of Dayton and Cleveland as a magician, besides receiving lots of publicity in his political capacities. Recalls having seen such well known performers as Hartz, Hermann, Kellar and others. Has a unique way of taking an ordinary stock trick and presenting it in such a novel way as to make it appear like a brand new idea. He features in his programmes, the following items: "Neptune's Goldfish," "The Bonds of Love," "Tempus Fugit," "The Flowers of Simla," "Yogi's Lamp," "The Skull of Ibicus," "A Message From Thibet" and many others. Each effect is a masterpiece in his capable hands and no wonder he is so well liked by all his fellow workers, politicians, magicians and every one else, for he has a way and a personality "on and off" that we cannot but help admire, hence the cause of his success. His Theatre of Magic would be an ideal place for a National Magicians' Convention as it is centrally located in the middle of Ohio, which is the central state of the Union, so if such an undertaking could be arranged it would be a wonderful thing for magic and magicians all over America. Wonder if it could not be done?

H. SYRIL DUSENBERRY

Here he is in all his smiling glory. The well known scribe from the Far West who has written the doings of the Golden Gate Assembly of the S. A. M. ever since it was organized and even before that when it was known as the Golden Gate Society of Magicians. He was one of the leading promoters of the plan to affiliate with the Parent Body, so he gets credit for being one of the organizers and charter members of the First Assembly. He was born in San Francisco, so he did not have to "go West young man" as Horace Greeley said to men who were looking for opportunity. Being born there made it much easier for opportunity to find him. It came to him in the shape of a box of tricks that was presented to him at the ripe old age of thirteen. Said box had belonged to some barnstorming magic who was glad to sell it for a ham sandwich and a cup of coffee. The junk was in pretty bad condition when our hero got it, but by chasing all the magic shows in town and reading magic books instead of "Diamond Dick" and "Jesse Jimmy" he soon "got wise" and put over his first show in high school and went big. From then on, all the home town frolics had him on their programmes. He took lessons from the late Del Adelphia, then known as the "Cowboy Magician" and in this way learned some real sleight of hand as well as presentation of mechanical effects. Hearing about the "SPHINX" he lost no time in becoming a regular subscriber. Contributed his first article in 1911 and has been at it ever since. At the University of California it

did not take them long to discover that he was hiding his light under a bushel, and when they did, they put him on the Glee Club that played almost every city from Los Angeles to Vancouver. After graduating from the University he became an Electrical Engineer with the degree of Bachelor of Science. During the World War he was a Top Sergeant and did a lot of entertaining on the side. Now employed by the Lewis Packing Company. Still doing shows, still writing for the SPHINX and always boosting for the S. A. M.

(CONTINUED)

DEAR UNCLE FELIX:—

Will you please send me a half-tone or a cut of yourself for my forthcoming book?

Sincerely yours,
W. DORNFELD,
The Painless Magician.

DEAR DORNY:—

I am neither musician nor butcher. Half-tones and cuts of myself are a little out of my usual line. However I am sending a mouth organ on which I used to play "Suwanee River" and a pound of liver. Hope these will fill the bill.

As ever yours,
UNCLE FELIX.

(From "The Sphinx"—July, 1920.)

ARTHUR P FELSMAN

"Boys, say 'Hello' to Mr. A. P. Felsman, the hustling go and get 'em magical dealer of Chicago, Ill. 'Art' as all his numerous friends call him, was born on the third of November, 1888, and became interested in magic when quite young. His brother Carl was also a fan from boyhood up and developed into one of the finest all around manipulative artists in the country. While the two boys were yet in their teens, they formed a vaudeville partnership and presented one of the first comedy magic acts in show business, under the name of 'Felsman & Arthur' With this act they played for some time, visiting all the important cities in the United States in their travels. They left the road for a while and Carl started a magic store in the lobby of the Palmer House, the oldest and best known hotel in Chicago. The business developed so that Carl opened another shop in the Sherman House, another of the leading hotels. Art took the act out on the road again with Hugh Johnston and was playing it very successfully when Carl suddenly died and Art came home and took up the business. He has been very successful with it, and when Roterberg, the best known and oldest dealer and manufacturer, decided to retire Felsman bought him out and now has the biggest business in the Middle West. He is editor and owner of 'Felsman's Magical Review', a snappy monthly journal only in its first year, yet growing better all the time. He

has a host of friends all over the country and his customers write him from all parts of the world. 'Pro Bono Publico' is his motto, hence his success. Arthur says the reason there are so many more hen's eggs sold than duck's eggs is because when a duck lays an egg, she walks away and says nothing, while a hen gets up and cackles and crows about it, thereby proving that she believes in advertising and increasing her sales thru that belief accordingly. And so it is with Felsman. He believes in advertising and giving to the public exactly what he advertises."

W. C. FRANCISCUS

It is with great pleasure that we present herewith the likeness of one of the finest all around magicians in America today. Altho comparatively little known to the present generation, owing to his long retirement, he was at one time one of the standard mystery masters of the day. He was born in Cincinnati, Ohio, in 1863 and became interested in magic when fourteen years of age. He played school houses at this age until he became sixteen, when he joined a vaudeville company, known as the Coleman Sisters, and traveled a whole season with them. Then he went in the drug business as an apprentice, graduating finally from the Philadelphia College of Pharmacy. Went into business for himself and in 1900 put out on the road one of the finest and most elaborate magical productions that has ever been seen. Toured with this show for four years, receiving highest commendation from press and public. In 1914 started to build a high grade production and is still working on it. So far has spent over twenty thousand dollars on equipment and when ready to take on the road will be, without any doubt, the most beautiful and spectacular show of its kind ever seen. All the effects are of his own conception and make. Everything is beautifully made and finished. Special scenery, costumes and so on are all carefully selected and ready. Special music has been written for it. Will employ the services of a well trained corps

of assistants and will include dancers, pantomimists, etc. Novel electrical effects, spectacular transformations and beautiful materializations form part of this second to none exhibition. An event well worth waiting for will be the initial appearance of Franciscus, the Novel Entertainer. He has the stuff and is bound to make good wherever he goes.

WALTER B. GIBSON

A promising youngster who hails from the Quaker City. He was born in Philadelphia and has been busy boosting and presenting magic ever since his mother quit paying attention to what sort of books he was reading. Being Professor Hoffman's and other well known writer's works, he soon gained a practical knowledge of the rudiments of the art and he made his first appearance when he was too young to know any better at a church entertainment where he was one of the attractions in a "side show". He used a large table, a larger box, and a colossal nerve as his chief assistants in this show. He got by though and has been "a-trickin' em" ever since. He specializes in smaller effects and is a bear with sleight of hand. He has done some traveling as a magician, appearing during the seasons 1918-1919 with the Colgate's University Musical Clubs, touring the West and Middle West. He is well known as a writer on things magical and since his advent as a magician, his contributions to the various magical journals number into the hundreds. He believes in magical fraternities and is a member of the S. A. M. and the N. C. A. While in the army he did a great deal of entertaining for the soldiers. He assists Dr. Pierce, the editor of the Magic World, by writing special articles for that

breezy little journal of magic and kindred arts. Special Note — Walt is the inventor of the Sucker Box and the Egg Bag, the two newest contributions to the world of mystery. He is now trying to dope out a new trick where eight solid steel rings mysteriously link and unlink themselves at the performer's wish. It seems an impossibility to accomplish this feat, but Walter says he hopes to have it ready for the market when Bryan is elected President. More power to both of them. Selah!

BLAIR L. GILBERT

By Himself

"Born in Horicon, Wisconsin, many moons ago. Since long and far back as can remember always called my wife's mother - in - law my own mother. Entered show biz at 12 years. Gave one ring circus in back yard and got enough pins and nails to buy a cream puff of ye town bakeshop. Later migrated to Minneapolis, Minn., and started clerking in print shop. Worked hard for half day looking for left-hand monkey wrench to kill some type lice and failed to make a hit with boss. Secured release. Got situation in restaurant as cashier. Boss got peeved because I bought him out in two weeks and put him working for me peeling Murphies. Worked in cigar store. Fellow showed me how to pass four paper wads up through counter by covering with two pieces of paper. Tried to demonstrate the trick to a customer later, used top of glass showcase. Paper was scarce so used ice pick, lemon squeezer and two iron weights. Glass was too thin and wouldn't work. Am still paying 10c a week on the 12 foot glass I slightly damaged.

Came to Chicago to help put over World's Fair. Got in Turkish Village on Midway and forgot all about Director's meeting and lost chance of my life and almost my good name.

After number of years of eventful events became inclined magically. Gave two hour show with Rising Lead Pencil. Could have made it three hours but my hand got sore. PZ. So did the audience.

Got rash and itched to do something sensational. Got set one inch Billiard Balls. Two months hard work and sometimes could keep all but one ball off the floor. Got lot of inside magic dope from street fakir. Learnt to put over the best tricks just like that. Even could do the back palm with a piece of gum. Nothing could stop me. Became President Chicago Magicians' Club. Name too common to harmonize with importance of the Honorable President. Changed name of club to "World's Master Magicians." Too much professional jealousy. Next week Marshall Field bought our meeting place and tore the building down.

Got the mail order bug. Big hit again. Sold dozen rubber snakes all in one week and celebrated by taking joy trip to South Chicago. Tire trust bought up all rubber supply so couldn't get any more stock.

Began to get serious and determined to start late but right. Bought out stock of Atlas Trick and Novelty Co. Got out bargain list. Items selling for high as $2.00 furnished photo and affidavit I really had same in stock. This proved successful. Sold four $2.00 tricks after sending out $11.00 worth of photographs.

Present time am still in mail order magic business. Truth is stranger than fiction. Some of my patrons insist I have sold them some fine tricks. I don't like to contradict a good friend, so why need I say more.

Magic is a hobby with me that sticks like the bread Mother used to make. Long may it wave."

WILL GOLDSTON

"The Shakespeare of Magic"—Mr. Will Goldston! Like the immortal bard, he was born in England. Goldston has probably written more books and articles on magic and kindred arts than any other contemporary author. His most imposing work is "Exclusive Magical Secrets," a veritable mine of magical lore and information. This work achieved a wonderful reputation and as the edition was limited to one thousand copies, it did not last long. The result is that now each volume is worth more than three times its original price. A worthy successor to this remarkable book is "More Exclusive Magical Secrets" and we predict that it will have a bigger run of popularity than the first one did. To prove that Goldston is a man of magic, and knows whereof he speaks, permit us to say a few words in regard to his life and experience. He began his career as an entertainer at a very early age; in fact almost as soon as he graduated from dresses to trousers. At a party one evening he was lifted on top of a table and induced to recite "Twinkle, twinkle little star." The audience, mostly friends and relations, planned for him a life as a "star" right there so he could not help himself, you see. It was inevitable. He learned a lot of new recitations and did not have to be lifted to the top of the table but got up on his own accord and proceeded with the oratory

Finally he fell a willing victim to the wiles of the goddess Magic and gave his first show when but twelve years of age. From then on he devoted all his entertaining proclivities only to that art. After finishing school he was employed by a dentist and learned a lot about teeth, but the appeal of the footlights was stronger than the glow of the dentist's lamp, and for a dozen years he made his living as a regular conjuror. At the end of that time he decided to settle down in London, the largest city in the world, and go to writing. All his works are well known and every magician considers him an authority in the game. At present is the editor of "The Magazine of Magic" one of the leading periodicals on that subject in the world. "A busy life with many worth while results as perpetual monuments." Some of his most important contributions to the world of magical literature follow. "Tricks and Illusions"—"Modern Card Tricks"—"Original Magical Creations"—"Easy Magic"—"Original Mysteries. Etc" and many others.

OLAF T. GYLLECK

"We have with us tonight one of the best known of the magical fraternity in captivity." This man, altho only a real young feller, is one of the ablest and busiest entertainers in the United States today.

Formerly of Dixon, Illinois where he welcomed every magician playing the local theatre with open arms, but at present living in Grand Haven, Michigan where he is the head of the Challenge Machinery Company's Service Dept., which position enables him to take wild flits about the country now and then, and in this way he has met and is still meeting the "boys" all over. He is a clean cut, likeable chap and what he doesn't know about magic, well, it AINT, that's all. Quiet, modest and unassuming, yet with enough talent and ability to put on a whole full evening's entertainment successfully as he sometimes does in his home state. He knows the game from A to Zet, as he toured the country in vaudeville from 1907 to 1910, but decided to cut out the roving after he married the now Mrs. Gylleck, not that she is opposed to magic, for she is not; in fact she is one of the best little fans for many miles and is always the jury to pass first judgment on any new effects doped out by the boss. Gylleck is always in demand in his locality for he "delivers" every time he puts on a show, be it a ten minutes act or a full evening frolic. He specializes in small stuff and has some very novel effects, of which we might mention "Incomprehensibility," "The Boy, The Lemon and

The Egg" and "Mysterioso." He considers the second mentioned his best as an all around trick as it is mystifying, humorous and entertaining and in another part of this work has given a full description of it in such a way as to appeal to all who care to read it over.

LOUIS C. HALEY

From Madison, Wisconsin, we present Mr. Louis C. Haley, one of the best known of the present day writers and magicians. From his prolific pen have come many fine articles on the ever interesting subjects of magic and mystery. His best work, "The Dramatic Art of Magic" has had a tremendous sale all over the world and ranks as one of the classics in the world of magical literature. Mr. Haley was born in Wisconsin and has been a resident of the capital of that state ever since 1878. Is a graduate of the University of Wisconsin which is located in Madison and has been practicing his profession of music teacher ever since. Teaches piano, conducts singing societies and is organist and director of music for the first Baptist Church. Became interested in magic when Alexander Herman visited Madison about thirty years ago. Shortly after he met Frederick Eugene Powell, the grand old man of magic, who was a young chap then. Haley played the piano for Powell's show. They became fast friends and have written to each other ever but have never met personally since that time. Witnessing these two brilliant performers, Haley decided to study magic as a hobby and as a result of many years close application has many original tricks to his credit, chief of which are a series of card changes, the like of which have never been done by anyone else before. Also a very clever series of rope ties and releases and we hope

some day he may give the benefit of his labors to a waiting world. Contributes now and then to the SPHINX and at present is proprietor of the Haley Magic Co., specializing in the buying, selling and exchange of rare and valuable books on magic and kindred arts. Always glad to meet magicians playing the local theatre and a visit with him will be well repaid.

GEORGE W HELLER

"Here we have one of the real 'pioneers'—Mr. George W Heller, of New York City. He has been at it 'only' thirty years, so we guess he auto be able to tell us a thing about it. And he can too, altho he is such a quiet, m o d e s t and unassuming chap, that it is hard to get him to talk about himself, so will just tell all we know about him from what others have told us. It seems that George was one of the first eight or ten men who conceived and started the Society of American Magicians. He was charter member number twenty-three, but he did not 'skidoo' for he has stuck with them until this day. Has been representative at large since it was organized and still holds that position. Was first Vice President for two years, also a member of the council and New York Representative of the Chicago Assembly. Has always kept up to date with new ideas, tricks, sleights, etc., as they came to light and today has an unlimited repertoire of small stuff that he can put on anywhere using all sorts of objects, picking them up wherever he happens to be. Also does a very fine act of larger effects that he puts on now and then for his friends. Is one of New York's big business men, being the owner and President of the George W Heller Co. In spite of many pressing business details he always finds time to keep "en rapport" with all that is new and modern in magic. His other hobby is his young son who shows signs of becoming a magi too, for altho only five years old he can perform several small effects very cleverly. Heller has a whole gang of clever

and original sleights that he will divulge to any one who cares to master them. A visit to New York would be incomplete without seeing the Woolworth Building, Coney Island and George W. Heller."

WILLIAM J. HILLIAR

"OSTAGAZUZULUM"

Hilliar, "The Man Who Made Magic Famous." Here is a man who has done more to put magic in the spot light of public approval than a good many other pluggers together have done. Let us go back and review his life in a consistent manner from the beginning. He was born in Oxford, England, in 1876 and was educated for the legal profession, but became interested in magic after witnessing performances by Dr. Lynn, Prof. Duprez, a certain Bosco and several others. Went to London and after seeing Maskelyne and Cooke at the famous Egyptian Hall, he decided to adopt magic as a profession. Under the nom de theatre of Professor Lenox, at the age of nineteen,, he gave his first show at a little place in the country called Kelvden. In Paris, France, in 1900, he met T. Nelson Downs, Houdini and Thurston, who were then creating a sensation in Europe. He contributed for a long time to Mahatma and wrote the introduction to Downs' "Modern Coin Manipuulation." He also wrote "Novel Hand Shadows." In 1901 he came to the States and in 1902 he conceived the idea of publishing a new magical magazine to be called the "Sphinx." In conjunction with the late Ed. M. Vernello, they launched the first number in March of that year. It is not generally known that every word of that first issue was set up by Vernello himself in his little printing office back of his magic store at 282 Michigan Ave., Chicago, Ill. Mr. Hilliar ran it until it was taken over by

Dr. A. M. Wilson who is still editor. Then came years of work with Barnum and Bailey's circus. During his eleven years with this show he performed the dice box trick over 30,000 times. No wonder he featured it in his vaudeville act over the Pantages Circuit every winter. Hilliar was the founder and editor of the "Magic and Magicians" department in the Billboard, the best known theatrical paper in America. He started this department in 1919 — it being the first real recognition that was ever given magic by a theatrical paper of any sort. It is greatly thru the influence of Hilliar and his department in this paper that magic has gone forward with such wonderful strides. Feeling the call of the great outdoors, he gave up the editorial job and went back to his old love and for a long time had his own show with the Smith Greater Shows and is very enthusiastic about it again. The Billboard articles have not failed to appear however, as Bill started the ball rolling so effectively that there were many who took up the work where he left off. He is a life member of the S. A. M. as well as the N. C. A., for both of which honors he is justly proud. He is hard at work on a new 300 page volume which when completed, will be published under the title of "Ostagazuzulum or The Key to Success in Magic." Here's hoping it will be as popular and as successful as its author.

HOUDINI

HOUDINI

"How does he do it?" That question has been asked by thousands wherever Houdini, the world famous "Illusive American" has performed his amazing feats of mystery. Born in a small town, Appleton, Wisconsin, in the year 1874 we find that he was always interested in mechanics of all sorts as well as a fondness of travel. In his ninth year he had a short experience with Jack Hoeffler's "five cent" circus in his home town. A short apprenticeship as a mechanic only served to heighten his desire to see the world, so he ran away from home and joined a small circus, where he learned to work the Punch and Judy, do a ventriloquial act and to play clown. Became interested in effecting escapes from all sorts of rope ties and knots. Becoming very proficient in that line, he looked for something harder to tackle and found enough to worry him for some time in locks and handcuffs of all sorts. He practiced in secret and eventually appeared as a handcuff king. Went to England without a contract of any kind but convinced the managers that he had the stuff so they booked him for two weeks which was extended to six months. Since then he has performed in all the leading cities in the world and is a favorite wherever he appears, as he is unique and alone in his particular line of endeavor. He discontinued handcuff work in 1908 and has presented from time to time, inexplicable mysteries of escape and the like; which seemingly appear supernatural. But Houdini claims no uncanny superhuman powers, obtaining his wonderful results by long practice, close study and wonderful showmanship. He has accepted challenges of all kinds in every part of the world and has never yet been outdone by anyone or anything. Has been locked, stark naked in police cells in all the leading capitals of the world and has gotten out of every test in record breaking time. In vaudeville has had the distinction of presenting the smallest as well as the largest tricks in the realm of magic, proving his wonderful gift of salesmanship across the footlights. The small trick he presented better than it has ever been done before was the well known needle trick. The large one was an original conception,

namely that of vanishing completely, a full grown elephant. Altho not known to the world at large, Houdini is a remarkably clever sleight of hand man and has many moves that are absolutely original with him. Has the finest collection of magical literature of all kinds, in the world today. Also has a marvelous collection of books on drama and the theatre. Some of the biggest "stunts" he has done are as follows, Broke out of the Siberian Prison Van, Moscow, 1903. Jumped handcuffed from Bell Isle Bridge, Detroit, into Detroit River during zero weather and released himself under the icy water.

Leaped into San Francisco Bay, California, with seventy-five lbs. of ball and chain locked to his body. Escaped from plate glass boxes, wooden boxes, safes, hot water boilers, paper bags, zinc lined piano boxes, straight jackets, willow hampers, insane cribs, and many other solidly constructed receptacles. Had the honor and distinction of having his name coined into a verb, meaning "to release or extricate oneself from confinement, bonds or the like." For the past few years has been one of the leading motion picture stars and has appeared with great success in the "Grim Game", "Terror Island" and several others. His latest novelty is an escape effected by being immersed, head first into a long narrow tank filled with water, handcuffed, and feet pilloried in the cover of the tank-like structure. Makes his escape in a remarkably short time and leaves everyone spellbound and asking "How is it Done?"

CLARENCE T. HUBBARD

"Another disciple of the theory that 'Speech is a gift given us to conceal our thoughts — and deeds' for while he is handing out his line of sure fire, six cylinder chatter, his mind and hands are doing all sorts of things that bewilder and mystify his audience. His forte is patter and to this factor does he owe his tremendous success as an entertainer. He started figuring a way out of work when about twelve years old and decided magic was the easiest of all the politer forms of larceny, so in company with P N. Ring, he formed an act and together they played a lot of local dates in and near Hartford, Conn., his home town. Later when Ring left Hartford, Hubbard started out on his own steam and has been forging ahead all the time. He has played almost every club, lodge and society in Connecticut as well as a short frolic over the Poli Vaudeville Circuit. He has entertained Bankers' Conventions in Dallas, Texas; New Orleans, Louisiana, and Cincinnati, Ohio. He features the linking rings which he embellishes with a fast line of humorous chatter and also other light comedy effects. Has written articles on magic for all the magical journals as well as for several of the leading national magazines and newspapers. Yep, he is married and still does shows whenever they call on him to do so. Is now with the Aetna Life Assurance Company of Hartford and besides being Assistant to the Vice President, manages to edit the office paper. Believes explicitly that an audience would rather be entertained well, than poorly mystified. His pat-

ter is the result of years of study and practice. He does an act that would delight the heart of any magician in the world. Success to him who merits it. And Hubbard is one who has merited it and has earned it. More power to him."

JEAN HUGARD

It's a long way to Australia, but not too far for the Goddess of magic to find worshippers, and we are presenting herewith one of her most devoted and conscientious admirers.

Jean was born in 1872 in Toowoomba, Queensland, Commonwealth of Australia. He has had a wonderful and diversified career and some of the details may not be amiss in this article.

He got his first impression of magic from watching a performance by Hazelmeyer in his home town. Acquainted further

with magic by reading Prof. Hoffmann's Translation of Robert Houdin's "Les Secrets de la Prestidigitation et Magie." He considers the above mentioned the best book of all on the subject. Later on he perused Hoffmann's "Modern Magic." This added still more to his store of magic lore.

First participation in magic was the pulling of the string in the rising card trick as performed by an elder brother. Started in the banking business; left that for the meat packing industry in North Queensland. In 1902 he went in solid for magic alone. Carried his own little show throughout Australia and New Zealand from top to bottom. Left Australia five years ago for a tour of New Zealand, thence to the Fiji Islands, Samoa, Honolulu, then to San Francisco and has been here ever since. Played in vaudeville for two years and has been for past two seasons one of the big feature shows in Luna Park, Coney Island, New York. In the winter he goes on the road with his own show. Has a Number Two show, playing fairs, and has a third one in preparation. His pet hobby is sleight of hand although his presentation of illusions is remarkably clever. He has been featuring the "Japanese Water Fountains" for some time and gets the maximum effect out of that beautiful illusion. His favorite however, is the Chinese Ring Trick. He works a great deal, made up as a Chinaman and his characterization of that difficult nationality is a work of art. His settings are beautiful and his showmanship is without a flaw. Has one little stunt that we have never seen anyone else in the world do. Shows the tips of ALL fingers empty, then makes a move in the air and has eight thimbles. Neatest and finest version of this well-known effect that has ever been done!

Watch for "Hugard's Modern Miracles" and you will get a treat in magic and presentation of magic, such as you have seldom witnessed. "Vive Hugard."

CHARLES T. JORDAN

An introduction to this well known contributor to the literature and invention of present day conjuring is hardly necessary, as he is so well known to everybody who even pretends to know anything about magic that we will not stop long describing and defining him but shall merely pass over a few interesting notes about his work. He was born in the Golden State, California, on October first, 1888. He is a long ways from being a dead one yet for he is turning out the best work of his career now and seems to be doing better as he grows older. Became interested in magic after seeing Kellar's performance in the year 1898. He has invented and originated a great many tricks and admits he has made some money out of them. He specializes on novel and perplexing card tricks altho his contributions to other branches number into the scores. He has published five works on magic and has more to come. Also has written a number of novels, serials, storiettes, etc., of a non-magical nature so we note he knows about other things as well as he does magic. His best known contributions to the world of magical literature are "Thirty Card Mysteries" and "Ten New Miscellaneous Tricks." These books, as well as all the rest of his writings, have had a tremendous sale all over the world. Is always glad to meet any and all visiting magicians who can make the small jump to Penn Grove where he lives. Is also a performer of note and says that once, while doing the Cross Illusion, he pulled so hard on the ropes that the thread parted before the subject was completely trussed. He is an inveterate smoker but outside of that and magic, has no bad habits.

HARRY KELLAR

"The Dean of Magicians — Harry Kellar." The Grand Old Man of Mystery. These are some of the names that friends of the most remarkable of all magical showmen like to give him. Add to that the fact that altho well past the three score and ten mark usually alotted to mortal life, he is still as keen on the ancient art as the day he first saw the well known Fakir of Ava, which is a long, long time ago. He was born in Erie, Pennsylvania in 1849 and was apprenticed for a short time to a druggist, but that life proving too sedentary for him he ioined "The Newsboys." Later he became assistant to the Fakir of Ava who taught him a great deal about the business. Kellar, being an adept scholar, soon was able to do most anything that his master did, and on several occasions when the Fakir was indisposed, Kellar would put on the entertainment for him, and do it well, too. He and a partner went out some time later as "Fay and Kellar." Shortly afterward he had his own show and for many years toured the world with his wonderful full evening's entertainment of magic as it should be done. He was a prime favorite with the theatre-going public everywhere and his name was a household word. After a long, useful and brilliant career before the public, he retired, turning his show over to Thurston. He now lives in Los Angeles, California, and as his name is hardly ever mentioned in the newspapers, a great many of the people think he is dead, in fact we have often heard "Oh yes, Kellar. He was the greatest magician that ever lived, but he's dead now!"

But he is a long way from being dead. Professionally perhaps he has given up his labors, but as a matter of interest and as a hobby, he is one of the "livest" in the world. Anyone who has met him at his palatial home in California and has been entertained with some of his inimitable work will agree that he is "very much on the job." Magician, illusionist, globe trotter, humorist, entertainer, gentleman, idol of all the magicians in the world, that is the Dean of Magic — Harry Kellar.

P. P. LAMPINI

Folks, meet Mr. Prince Lampini, the masculine half of the well known vaudeville act "The Lampinis." Mr. Lampini's career has been a novel and interesting one. He came to America way back in 1903 from his birthplace, Belfort, France, on a "globe trotting" tour of the world. He became interested in magic a short time afterward and for several seasons played in the summer parks in and around New York as a "silent man." One of those fellows that offered so much money to anyone that could make him laugh or even smile. Later on he framed up a very novel comedy magic act with a male partner. Together thesetwo gentlemen played every important circuit in America, Europe, South America and Australia. His partner enlisted in the late war and lost his life in the great cause. Lampini met the present Mrs. Lampini in Australia, they were married and continued doing the two act. They now have a third member in the family and Lampini says he has great hopes for his son as a magician too. The act they are now doing is called "Jazz Illusion." Lots of comedy, plenty of pep, and several real magical novelties all help to put it across the footlights with a bang and that is why they are always on the go. His last item, "The Mystery of the Black Trunk" is truly a remarkable feat. Lampini places his wife in a solid trunk that is examined by a committee, locks it, places a canvas cover all around it, also examined, laces it up tightly, then runs a rope all around the whole works and places the trunk in a cabinet. Closes the front curtain and

almost instantaneously, "Da-da-da" she's out. The ropes are untied, the canvas loosened and thrown to the audience for examination and the curtain descends on one of the most pleasing and entertaining acts in vaudeville. Lampini has played before many members of royalty and during the Liberty Loan Drives in this country was presented with a medal by the government for his very effective work. A pleasing gentleman to meet and always willing to say hello to anyone that is interested in the business. He has several novel ideas and one of them, a very subtle little trick for impromptu and close work is given in the latter part of the book. He goes on another tour of the world in a few weeks, opening at Buenos Aires, South America, for an indefinite stay. Good Luck, Success and Au Revoir!

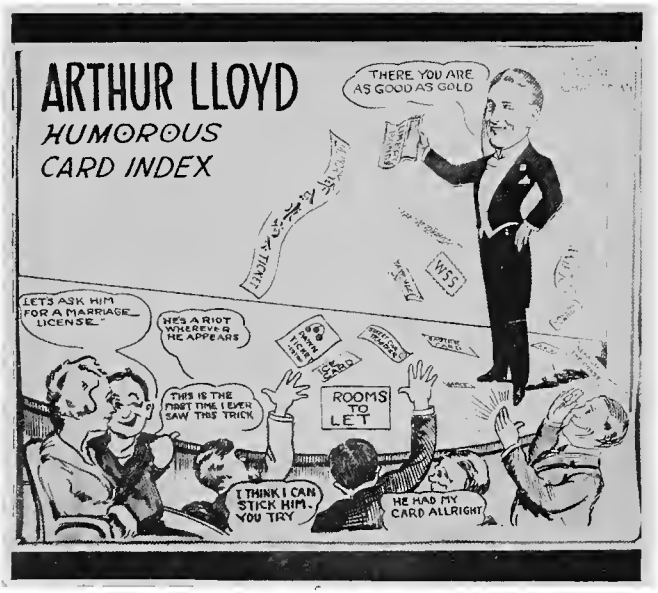
HARRY L. LATZ

"It has often been said by magicians that if an audience would stand for it, they would do their acts in bathing suits, merely to prove that things do NOT go up or come down their sleeves, according to popular conception." Behold to your left, the smiling countenance of Harry Latz, rigged up as he is generally to be found on the beach of Atlantic City or Lake Hopatcong, where he has the diplomatic positions of hotel manager of the Hotels Alamac. He is seen here producing a dog from somewhere or other, we do not know. Looks like a good trick too. His full name is Harry Lee Latz, which is short, but it is just the opposite of the owner thereof, as he is over six feet tall in his socks. Born in Philadelphia but without any Quaker characteristics; age, well, sufficient, but nothing to boast about or publish. Favorite sports legerdemain, swimming and collecting board bills from the helpless guests at his palatial hostelries. Weakness, one woman, but no wine or song. Not lately. Says that he wears size twelve shoes so that he can have a good understanding of everything he does. Calls his feet captains — because they are not mates. Has some bad habits besides magic but they do not include striped shirts with collars to match or loud neckties. Sports a nifty moustache and a poor profile, so is always photographed full face. Is very proficient in entertaining people gathered around the table for dinner and finds that if they are kept busy laughing they do not eat so much. He has given the world a little stunt he pulls off now and

then for their delectation, which will be found in its place later on.

Mr. Latz is a member of the S. A. M. and a booster for the same. He gets up the Annual Banquet and Show every year. Anyone stopping at Atlantic City or Lake Hopatcong who has the Magic Mania will greatly regret if he does not look him up at the Alamac Hotel — one of the finest on the Board Walk in Atlantic City and the best in the Lake Hopatcong region. Mention magic and you will be taken care of to the King's taste.

ARTHUR LLOYD



Solomon said a cupla years or so ago that there was "nothing new under the sun." Of course he did not take into consideration at the time, being busy counting his wives, etc., that the Magi would be able to prove his statement erroneous. And altho it was quite a while later, a certain young man figured out a stunt that WAS new. Never had been done before. That young man was Arthur Lloyd, the subject of this sketch. He was born in Medford, Massachusetts in 1891 but was taken to Europe when still a boy where as he grew older, he became interested in magic. His father died when he was but sixteen leaving him to support a family of four, but thanks to his knowledge of magic he was able to support them, embarking almost immediately on a career as a professional entertainer with magic as the means. He has always been in demand and has no difficulty in finding work. Has played all the important cities in America and most of the important ones in Europe. This is his fourth year in the States

and he is booked ahead for one solid year, after which he goes to South Africa, for an indefinite tour. Now what is the reason for all this??????? ORIGINALITY!!!!!! He has the only act of its kind in the world. He does several very interesting problems in card magic, finishing with the well known "cards from the pocket" and concludes his act by producing from his pocket any and all sorts of cards, papers, etc., that are called for. Altho some of the most impossible and little used items are requested he produces them instantaneously. Ice cards, pawn tickets, marriage licenses, street car transfers, auto signs, for rent signs, War Stamps, Liberty Bonds, Chinese laundry tickets, calling cards, oh well, anything that can possibly be thought of, he has 'em for 'em. A pleasing personality and wonderful presentation put his act across one hundred per cent plus. Off stage very pleasant and sociable. Don't fail to see him. "Arthur Lloyd, the Humorous Card Index."

C. J. MALY·

"Next Stop; Indianapolis, Indiana!" Here we find, amongst other well knowns, Mr. C. J. Maly, one of the most popular entertainers in that part of the state. He is only thirty years of age, yet has been a nut on magic for twenty, so you can see how early he became imbued with the magic idea. He gave his first show at the mature age of eleven in a movie house in Cincinnati, Ohio. While doing the "watch and loaf of bread" trick, he became somewhat nervous and dropped the watch, which was a borrowed one, and a good one, on the cold, hard and unfeeling cement floor. It must have been a streak of good luck that it was not injured in any way. (We mean the watch, NOT the floor.)

He spent about five years in the Carnival and Park game, going under the nom de fake of Alexandra, and while at White City, Chicago, in 1907, he with about a thousand other barnstormers were in that unhappy stage of life known as "dead broke" and young Maly had to wire home for money.

Whenever Kellar played the local theatre he used to save his pennies and go to see the show four or five times. At present not using magic as a means of livelihood, but always glad to meet anyone who is interested and will give up business, home and family to discuss the ups and downs of the mystery game. Extends a standing invite to all who are in and near Indianapolis to look him up. At present is with the Foulds Milling Company.

Has a fine collection of magical literature and always on the qui vive for more, as we say in Japanese. Member of the Society of American Magicians and a strong booster for that organization. He contributes a very interesting little trick that will be found later on in the department devoted to that particular line. Try it, for it is a whooperdoo.

MILDRED AND ROUCLERE

"Well, here is the first lady to be represented in this work. Meet Mr. and Mrs. Harry Rouclere, known all around the world as "Mildred and Rouclere." One of the very first amongst all the magical pioneers, and at the same time, amongst the best. Harry Rouclere was born in Paterson, N. J., in 1886 and was a magic fan almost as soon as he was able to read. At eight, he was known as "The Boy Magician" and as such presented his first programme. In 1878 he adopted magic as a profession, but later devoted his attention to juggling, doubling with Nelsonia, the team being the first to introduce the well known comedy juggling act, entitled, "The Delmonico Waiters." After this act broke up, he married the present Mrs. Rouclere who is noted as possessing a phenomenal memory and has command of more historical dates and data than the latest school history. They were the first to introduce character transformation illusions a la Fregoli. They also presented a marvelous second sight act known as "Psychnotism" They have been very fortunate, artistically as well as financially and altho not following magic as a profession are still very much interested therein. Mr. Rouclere is the proprietor at present of the Hotel Rouclere in Ridgewood, N. J., and in the past few years has been very much interested in aviation, becoming so adept that he has a regular flying field of his own and was the first one to arrive at the 1920 Hotel Men's Convention in Atlantic City, making the trip in record time in his own airplane. Does an occasional show now and then and is always sure to deliver the

goods. Has the distinction of being the first one to do a juggling act in full dress instead of tights as had been the custom for years. Has done in his time, Crayon Sketching, Sand Pictures, had a troupe of trained dogs, besides magic, juggling and transformations. Some of his best original illusions are The Moth And The Flame, The Flight of The Princess Iris, The Double Box Trick, The Automobile Mystery, The Clown and The Bear, Mildredism and many others. Magic certainly lost a wonderful disciple when it let him make enough money to retire."

JESSE A. MUELLER

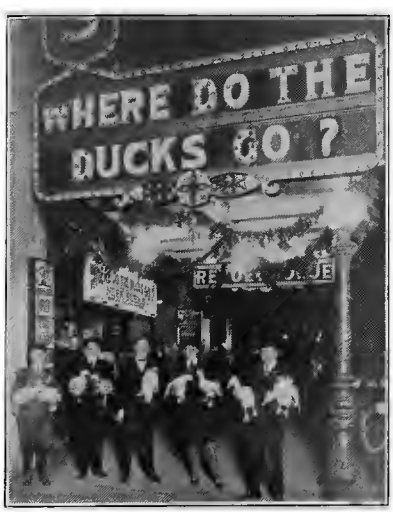
Here is a successful lawyer who hails from the Golden West. Was born and raised in San Francisco, and is proud of it. Has a right to be, for it is one of the best cities in the West, as well as one of the finest. He is thirty years old, is married and has two fine youngsters who happen to be twins, and should the law biz ever flop, Jesse auto be able to frame up SOME illusion act with these two young fellers. When he started to study for the bar, he found he was rather nervous and afraid to speak in public and if you know anything at all about law, you know that it takes a lot of nerve and considerable gift of gab, so he would have been a poor barrister, if he had not overheard a cousin of his, who dabbled in magic say that it "took the nerve of a burglar to do this". So our young hopeful thought he better wise up to some of those tricks and the result was a pretty smooth article in the way of a magician, and a lawyer who was no slouch either. He can make a jury acquit a guilty man as easily as he can convince an audience that a red ball changes to white under his influence and you know that is pretty good for a lad who is trying to make an honest living. Was one of the prime factors in getting the Golden Gate Society of Magicians to affiliate with the S. A. M. thereby making that Society the first Local Assembly of the Parent Body. Specializes in small magic and chatter. Uses ordinary objects mostly and very little apparatus. Says magic is the best tonic in the world for tired business man and in his case it also helps pay off that old mortgage as his services are in constant demand by the local vaudeville people and he is always working the neighborhood showshops and picking up the filthy lucre which is so necessary to

life and gasoline nowadays. Likes to meet and entertain all magicians playing in and near 'Frisco, so look him up boys, and he'll take good care of you. During the war he helped raise lots of money in the Liberty Loan Drives by performing publicly in the streets and everywhere. Multum in Parvo!

DR. W. J. NIXON
(Neek Suen)

"Where do the ducks go?" How many of you recall seeing the town covered up with posters with the foregoing question staring you in the face? And when you followed up this novel advertising you generally found yourself in the leading theatre in town and there you found out what the whole thing was about, only you DID NOT find out where the ducks went. As Percy Hammond, known to the theatrical profession as the most caustic of Dramatic Critics, said in the Chicago Tribune. "At the Majestic theatre this week we find among other things 'The Hong Kong Mysteries' a splendid magic act, presided over by a sardonic Manchu who has few equals in his line." This coming from such an austere source is something to make one sit up and take notice of what is going on, for if the Doc was able to fool Hammond, who practically lives in the theatre, we feel sure he can do the same to us. So we go and we are not disappointed, for the Hong Kong Mysteries is a most wonderful act, embracing class, personality, showmanship and speed. The genial Doc, made up as Neek Suen, proceeds to show us how easy it is for him to disregard all of Nature's sternest laws. See that ball float through mid-air as if bewitched? And where did all that water and those fishes come from? One thing after another happens so fast that one is absolutely bewildered by the dashing brilliancy and verve with which each effect is presented. And now watch closely. Watch the ducks. We see them go into the box. A pistol shot. The box is dissected. They are not there. Not

so fast! Neek, old boy! How about that table top? No sooner do you suspect that table top before Neek shows it to you. No sign of the ducks there either. Ah, but now we HAVE him. How about the rest of that table? And then what a surprise it is to us when he takes that all apart as well and not a trace, not a sign. They are gone. But where did they go? Nobody knows but Neek and he will not tell. Dr. Nixon is one of the pioneers in the magic game today. I say old, but I do not mean he is old in years. No, nay, nein and nit. He is still one of the youngsters when it comes to pep and enthusiasm and is doing the best work of his career right now. Was one of the very first ones to bring out a good Spirit Painting Act with which he toured the country with great success. Lately he has been appearing in the movies and likes that game quite well, as he has been at it for some time, and it looks as if he were going to stick in for some time to come.



He has had a very wide and diversified career and knows the show business with all its ups and downs and is now reaping some of the benefits of his long and arduous efforts.

His impersonation of the Celestial is a work of art, as he uses very little makeup, depending mostly for results upn his wonderful control of the facial muscles. He is always assisted in his professional performances by his wife, who as Miss Terresio, is a valuable asset to his marvelous illusions and tricks. Her makeup and stage deportment too are above reproach. The Doctor has presented his mysteries from Coast to Coast and from Mexico to Canada, and no one has ever been able to figure out his perplexing stunts. If you want to work our a real problem, look for the sign and then try to figure out "Where Do the Ducks Go?"

SAMUEL O. PAUL

Say "Howdy" to Sam. O. Paul, known professionally as "Paul the American Magician." Another chap that was born in Benjamin Franklin's home town, and in his way, equally as illustrious as Ben ever was.

Paul first saw the light, as up-to-date biographers usually say, on June the twenty-eighth, 1880, so you see, he is right now in the best years of his life. Has been a "magic fan" since 1912. Took special interest in spiritualistic and kindred phenomena, genuine and otherwise, mostly the latter. Has some very clever and original ideas along these lines, and after long hours of practice and study, took out his own show during the season of 1920-21, touring Pennsylvania, Ohio and Indiana.

Has seven assistants and carries an elaborate production, doing a full evening's entertainment of illusions and spiritualistic demonstrations. Also featuring his original method of Mental Telepathy using a Ouija Board instead of the usual Glass Crystal to obtain results.

He is ably assisted by his charming daughter, who flits in and out of one illusion after another in baffling bewilderment. She also works effectively in the Mind Reading Act.

As an innovation, Edwards, The Magical Marine, does a fifteen minute act of ventriloquial dialogue and chatter with his wooden-headed friend, Jerry.

Paul's stage settings are magnificent, and his apparatus of the best. His best effects are the following: Giant productions of flags, pigeons, and fish bowls, Pigeon Catchings, Mango Tree, The Invisible Flight, The Egyptian Screen, Astral Levitation, Spirit Slate Writings, Animated Hand, Spirit Skull and the Talking Head.

A full evening's entertainment of mystery and novelty! "See Paul the American Magician if he comes your way."

DR. J. E. PIERCE

"Gaze upon the handsome editor of the 'Magic World' one of the best and most popular of the present-day magical publications in America."

This gentleman was born in Norristown, Penna., which is near Philadelphia, but a good town in spite of it, on the seventeenth of July, 1883, which makes him now — well, figure it out for yourselves. At an early age he was keen on the stage and when but fourteen years old, instead of being in school like all goods boys should, he joined the Empire Comedy Company, doing buck and wing dancing, also trick bicycle riding, which is a long way from magic, you will agree. By 1898, however, instead of chasing around with the chorus ladies, he had become a demon sleight of hand performer and got the idea that he could do that as a means of a livelihood. He was right, and for several years he played in vaudeville doing nothing but magic, and meeting with instant recognition and success. Not bad for a fellow who has never gone to night school, what? Well, it was not long after this that handcuff work became a very popular means of getting by on the stage, and being an up-to-date young slicker, our friend framed up a keen escape act, offering challenges and all that other hard stuff. He used to

get out of cuffs, packing boxes, the Chinese Pillory, etc., closing with an escape from a straight jacket under water in a glass tank. "Quelque stunt, n'est ce pas?" Believed a great deal in open air advertising which was in a way greatly responsible for his success in the show business. The peach of these stunts was to be handcuffed, placed in a regulation U. S. mail bag, which was locked and sealed, and then thrown into a nice flock of water. He would come out in a very few moments, with his hands freed and the mail bag over his arm. This always resulted in crowded houses. He is an expert authority on all sorts of escape work, and during his extensive travels, has been able to get together a most remarkable collection of almost every known style of handcuff in existence up to date. Has appeared in the Lyceum game as well as vaudeville. Is in popular demand in his part of the country as a society entertainer. Has a clean cut personality and always puts his stuff across one hundred per cent to the good. He is now a Doctor of Chiropractic and Electro-Therapeutics, and altho very successful in this new line of endeavor, has never forsaken his original love, magic. Has one of the finest collections of magical literature in the world. All the magical magazines, as well as the books, nicely bound and filed. He started the publication of the "Magic World" in April, 1917, which is now in its fourth volume, getting bigger and better all the time. "To him that hath, he shall getteth."

GREAT RAYMOND

Here is a young gentleman, who tho in the best years of his life, has had more thrilling and interesting adventures than some of the characters in the "Arabian Nights." He has been around the globe six times and has presented his beautiful exposition of modern magic in all the principal cities of the world. Has appeared before a great many world rulers and in Europe he was for a time, the Royal Court Conjuror to the King of Spain, has been decorated by any number of sovereigns and has given command performances before King George, the former Kaiser Wilhelm, Czar Nicholas, Emperor Franz Josef, King Leopold, King Manuel, Queen Wilhelmina and the Emperor of Japan. His full evening's entertainment is the highest point of beauty, cleverness, entertainment and class. He is a clean cut performer, has a wonderful flow of easy, nonchalant patter, and is a marvelous linguist which enables him to put on his show in almost any modern language. Some of his best presented numbers are "Noah's Ark"—"Princess Chiquita" —"Pagoda of Tokio"—"Golden Goblets of Pharaoh" etc. He can present small effects and get all the possible value out of them. Lately he has been appearing with unprecedented success in the British Empire. He played the Theatre Gymnase in Paris for a month, this being the only time a magic show ever played the best theatre in Paris. He made a cross country tour of America in 1913 playing the leading theatres in the larger cities only. During

the world war, gave a great many free entertainments to the soldiers of all nations in London. Only a young fellow and a success. He is worth going miles to see, as his entertainment is absolutely different and unique.

WILLIAM AUSTIN RUSSELL

That's his full name, tho no one ever calls him that and very few people know who he is when addressed like that, but when you talk about "Billy Russell of Batavia"—ah, now we know him. Who doesn't? He has been known for years as a most prolific writer, a remarkable inventor and a capable critic. He was born in Batavia, N. Y., on January 21, 1880, and it seems he was just naturally born to be a magician. Has been practicing and perfecting his numerous inventions and in 1905 he launched his entertaining and amusing magical show "A Nite in Wonderland" with which for three years he successfully toured the Eastern States.

Becoming interested in commercial pursuits he gave magic up as a means of a livelihood but not as a hobby, for it is his main interest in life to this day. He still maintains a complete and beautifully mounted magic show which he plays regularly over a club circuit. Among his best inventions may be mentioned "Russell's Growth of Roses"—"The Magic Coffee Pot"—"Any Card Called for Rises from The Deck"—"The Sultan's Screen"—"Levitation on Any Stage or in The Parlor"—"Russell's Ghost"—"Victrola Changes to Fully Set Dinner Table"—"Foulard Production of Water Bowls"—"Paper Bag Escape"—and Russell's "Globe In Space" which latter is a masterpiece of modern magic. He has acted for many years as correspondent for the Sphinx, also the up-state representative of the Society of American Magicians. His home is a regular headquarters for all those interested in the mystic art and all the well known amateurs as well as the professionals will go miles out of their way to see "Bill." To watch him when he is putting across his stuff is a treat indeed. Has a wonderful stage setting of velvet which shows up his beautiful paraphernalia to the best possible advantage. Little tricks in showmanship help to put over an ordinary effect in a big time manner and return dates are always the rule after one of his inimitable performances. For a real evening in magic—All Aboard for a "Trip to Wonderland" with Billy Russell.

ALFRED P. SAAL

From Toledo, home of the Overland and the Toledo scale and a lot of other useful things, comes the busiest local entertainer in Ohio, Alfred P. Saal. He has built up an enviable reputation as an all around entertainer and is always on the go as soon as entertaining activities commence. Saal was born in Toledo in 1891 and started fooling with magic when he was fifteen. Got his start thru reading an advertisement in the Billboard. It was Roterberg's advertisement and our young novice immediately put in an order for a catalogue from which he selected a whole flock of tricks which he practiced and practiced until he became pretty slick. (Who says it doesn't pay to advertise?????) Anyway, Saal got so he was able to put the stuff across in good shape and gave his first show when he was eighteen years old. A booking agent happened to spot him and slipped him quite a bunch of work from time to time. He has been doing this ever since until now it has become a nice substantial little side line business with him. He specializes in pure sleight of hand with cards, thimbles and other similar objects. Is also a very clever shadowist and has trained his fingers to a remarkable degree of flexibility. Also has a clean and snappy ventriloquial act that he puts on in conjunction with his other specialties at churches, lodges, etc. Has a fine scrap book filled with magical programmes, notices, etc. Is a member of the S. A. M. and the Toledo Magicians Club, in fact he was the organizer of that society and its first secretary. He numbers amongst his friends numerous of the well known professionals and is especially chummy with Bamberg, he of the wonderful fingers and re-

markable inventions. Anyone visiting Toledo is always welcome and sure of a good time if they will grab the directory and look for Saal's address. He guarantees to make their visit interesting for them.

GEORGE SCHULTE

"The Merry Man Of Mystery!" Such is the title and description of Mr. George Schulte whose photograph graces this article. He was born on the twenty-second of May, 1887. His first appearance as an entertainer was 'way back in 1900, before the days of the H. C. L. and other modern luxuries. He has been in constant demand ever since in and near Chicago, which is his home town. He attributes his success to the old and well known proverb that it "Is not WHAT you do, but HOW you do it." In all his work, he tries to first of all entertain, then mystify. Magic is merely the vehicle by which he entertains. He specializes on patter and proper presentation of good tricks that can be carried about in a suit case, rather than show a whole lot of big stuff without any verbal dressing. His nimble tongue keeps his hearers so intent on his act that he has their entire attention all the time he is working. Is always kept busy in proper season and delivers the goods every time. He has written two very clever books on the subject with which he is so familiar; namely patter. The first one is called "Talks For Tricks" and it had such a remarkable sale, that a short time afterward he put on the market, the second, entitled, "Magical Monologues." Both supply a wealth

of good snappy chatter for those who are unable to dress their stuff in an entertaining manner. He has a big reputation, both as a writer and as an entertainer. One of his favorite tricks is the Conradi Coffee and Milk effect. As this has never been explained, he has given his version of working this most beautiful and pleasing effect. It will be found in that part of the book devoted to "Trix."

C. J. STILWELL

By the late Elbert Hubbard

"On the bill with me at a Western Chautauqua was Stilwell, and I have never forgotten him. Whenever I think of Springfield, Ohio, I stay 'Stilwell, Ho! Ho! Ho!', and I laugh, and the person who can make me laugh is my friend, whether he is my enemy or not. Carl J. Stilwell is nobody's enemy. He styles himself an 'Entertainer', but he is more than that. He is an educational mirth-provoker — a gloom-chaser — a jinx-killer, extraordinary. You know I have been on the bills on Chautauqua and Orpheum Circuits with some of the finest fellows that ever put it across the footlight. But for clean, healthful humor and daring simplicity in legerdemain, no one ever appealed to me more than did Carl J. Stilwell. The cumbersome paraphernalia, so often associated with magic and mystery, have no place in Stilwell's modus operandi. He relies upon his long, dexterous digits, his breezy brain and his trip-hammer tongue to turn the trick.

"To be fooled all the time is not very palatable. While we attend an entertainment of the character of Stilwell's though, we expect to be 'hornswoggled.' We want to be fooled. And Stilwell does not disappoint us. 'The American public likes to be humbugged' said Barnum. What he meant was that people like to be told that they like to be humbugged. Stilwell gets chummy with his audience. He produces the goods — often from the cavernous depths of our jeans or the bosom of paterfamilias. From the begining to the end of his 'turn' every one is interested,

amused, 'held'—there is never a dull dyspeptic moment. Then we go home and talk about it.

"Beginning with a bewildering assortment of mystical novelties and ideas in sleight of hand, he follows it by an excruciatingly funny ventriloquial dialogue with 'Jerry' the Blockhead — his companion in crime — finishing with a song by that humorous 'poupee.'

"The finesse, fitness and finish of Stilwell's work is perfect. It mirrors painstaking practice, patience and interest in his art and love of humanity. Stilwell's entertainments are always new, novel and delightful. STILWELL OF SPRINGFIELD, OHIO —'HO! HO! and HO! HO!'"

Editor's note: Elbert Hubbard was one of the greatest of the present century's philosophers. Known as the "Sage of East Aurora", he was editor and publisher of the "Fra" and the "Philistine", two very popular monthly magazines. He died on the last voyage of the ill-fated Lusitania during the World War of 1914-1918.

GEORGE W. STOCK

Presenting herewith an excellent likeness of the "youngest old boy" of magic in America. George has been fooling with it for over twenty-five years and is at present known as The Premier Magician of Cincinnati, for the way that lad cops out all the dates by himself, has the agents saving money for space in the poor house. He has had a road company of his own and has toured with Anna Eva Fay. Now he is a manufacturer of toys and novelties and a regular business man, which does not prevent him from getting out about three nights per week to put on his show, as he grabs off every society and lodge date that is pulled off in the city where Ivory Soap comes from. He comes by his magical talent honestly tho, for his father toured Europe as a magician for twelve years, then came to tour in America, finally settling in Cincinnati where he ran the LaFayette Hall Theatre during the Civil War. He lived to be eighty-three year of age and on his last birthday anniversary entertained his friends with expert card manipulation, losing none of the finesse despite his age. George, Jr., is regarded as one of the best magicians not on the road, and has had the unique distinction of entertaining the Great Thurston at a private soiree lasting almost two hours in the same theatre where Thurston was playing at the time. Mr. Thurston complimented Stock very highly on the general excellence of his work, and remarked especially about a rope trick that George did. He has given the explanation of this effect to us on another page and it is a peach too. Is the president of the Cincinnati Magicians Club which thru

his efforts has reached a high point of efficiency and publicity. Always glad to meet and entertain magicians, professional and amateur alike, and a visit with him is well worth anybody's time, be they on the big time, the small time, or no time at all. He has a time for them all.

JAMES C. THOMPSON

"Jimmy" is what all his friends call him. Isn't so dog-gone formal you know. He is of the Windy City, Chicago, but is home very little as his duties keep him on the road most of the time. He was raised in Chicago however, and spent most of his boy-hood in the magic store of Halton LeRoy and Jansen, where he acquired the rudiments of the art. At the age of sixteen, he had become a very proficient performer and he entered the professional ranks at this time and has been there ever since. Most of his time has been spent in Lyceum and Chautauqua where under the name of "Kater" he presents a full evening's entertainment of magic, featuring sleight of hand and larger tricks. At one time he played all the leading Western Vaudeville Circuits with a high class Chinese magical act. He is the co-author, with George DeLawrence of that popular book "Modern Card Effects And How To Do Them." Cards and coins are his piece-de-resistance and some of the stunts he can do with these everyday articles are nothing short of impossibilities. He always has a pocket full of new ones to pull on the boys whenever he meets them. Would rather talk and do magic than eat. Is a demon with the ladies, but they always do fall for wavy hair, so I guess it is not his fault at that. That he is a popular performer is evident in that he is booked way ahead. Solid for four years, so as long as he keeps his good health and ability he is assured of lots of opportunity to follow his favorite sport, magic. He manages to lay off a few weeks each year so he can spend them

at his new bungalow at River Forest, a suburb of Chicago. And he is not married either. What a pity. He has a host of friends wherever he goes and especially in Chicago. He was at one time President of the well known Chicago Magicians' Club. During the war, he enlisted in the navy, being stationed at the Great Lakes Naval Training Station. He was rated as a Commander and when not busily engaged drilling rookies, he was working overtime entertaining them.

HOWARD THURSTON

"America's Foremost Magician and Illusionist"

Born in Columbus, Ohio, which is famous for other well known theatrical people, like Al. G. Fields, the minstrel, as well as Elsie Janis, the greatest mimic the stage has ever produced and, during the war known as the "Sweetheart of the A. E. F." for her untiring work amongst the soldiers. But to get back to Thurston. His parents wanted him to become a minister, but young Howard could not see it that way as he had the magic ambish for a long time. He studied long and hard like a great many others in the various walks of life and owed his first success to the fact that he specialized in one thing so much that he was able to do that thing better than any one else in the game. His forte was card manipulation, and after showing what he could do, engagements came as fast as he could fill them. In these days of "split weeks" and "one night stands" it seems impossible to play more than one week at the same theatre with a vaudeville act, but six months at the Palace in London was one of Thurston's earlier engagements. He orginated several new tricks and perfected so many of the older ones that he had a complete new line and besides mystifying them, he was also an ENTERTAINER, that difficult thing we seldom find in a great many magicians. When Kellar retired some years ago, he introduced Thurston as his successor. Thurston has lived up to the "Dean's" predic-

tion that "Thurston will be the greatest magician the world has ever known." He is now a standard theatrical atraction all over the United States and to his entertainments come thousands of people who, for various reasons, seldom attend the theatre. He has been around the world with his show and in this way is familiar with magical conditions everywhere and gives to his audiences every year something new and different that has never been seen before. A wonderful show, a magnetic personality, marvelous showmanship, clean and refined humor and a gentleman at all times — Howard Thurston, Kellar's Successor!

W. R. WALSH

"Why Men Go Wrong." The answer is "Magic." Here is a young fellow who went wrong many years ago but who has remained a regular in spite of it. He was doomed to be either a magician or a politician, as he was born in the state where they raise both. Ohio. He decided on the most expensive one of the two courses and now he is working hard trying to make up what he could have had if he would have decided to become a politician. The fact that Thurston and Germaine were both from Ohio must have helped to decide his fate. At any rate to get back to him, he first became interested in the stuff while attending the University of Illinois. A chap by the name of Brooks came around offering to teach any one ten tricks with cards for ten dollars. Walsh did not have the ten but he knew where he could get it and he did. All these tricks depended upon the pass, palm and change. From then on he became a regular "bug" buying a coupla hundred dollars worth of apparatus and when he did a show he used about ten cents worth of it. That is the way we all start out. He was planning a beautiful vaudeville act and was all set to step out in front of the glittering lights when his sweetheart, now wife, said it was either she or the applause, and Russ took the

wisest course and married her thereby giving up the stage. What the show biz lost Mrs. W. R. W. has gained, for he is now busy making money selling railroad supplies and likes it. Clubs and lodges grab him off now and then, so between that and inventing new stunts he manages to keep right in the swim with the best of them. Some of his original effects are now being catalogued and sold by the various dealers thruout the country, as Walsh has given them permission to do so. His most popular inventions are the Magic Fountain Pen and the Hat and Cane to Table Change. He has also figured out another little innovation which he is giving to the members of the magic craft on another page further along.

A. M. WILSON, M. D.

Behold the editor and owner of the greatest of all magical journals in the world today. Doc, as we all call him, has had a wonderful life and it will not be amiss to delve a little into the past and see what we can see regarding him. He has been a lover of magic for over fifty years. He knew more of the old time magical performers than we know present day rising card originators. And that's going some you must admit. For the past seventeen years he has been giving his time to the practice of medicine and has been more than successful in that line. Before becoming a physician he had his own show on the road for a number of years and travelled a lot before deciding to settle down. He was particularly chummy with Robert Heller when that well known magician was in the height of success and fame. He was presented with the *Sphinx* in 1904 by Mr. and Mrs. E. M. Vernello of Chicago and ever since then he has given a lot of time to its betterment and development until today he has the honor of editing the BEST of all present day journals devoted to magic and kindred arts. The *Sphinx* goes all over the world and its appearance each month is anxiously awaited by thousands of earnest readers. The Doctor is a member of the Masons, the Society of American Magicians and numerous other social and fraternal

orders. Is a collector of magical literature, apparatus and magazines. Has helped more than one performer get to the top and is always willing to let his patients wait in the outer room if a magic enthusiast wants to see him first. Lives in Kansas City, Mo., where he is active in Medicine, Masonry and Magic. A regular feller wherever and whenever you meet him and will go a long way out of his regular line of duty to do something for anyone who is willing to appreciate it. Anyone visiting Kansas City and failing to look up Doc Wilson will be like a fellow who goes to New York City and fails to see Broadway. "Verily he hath missed something worth while."

JAMES C. WOBENSMITH

Introducing the man who was mostly responsible for the existence of the Philadelphia Assembly of the S. A. M., Mr. James C. Wobensmith. Jim is the present President of this Assembly and is one of the livest wires in the magic game in Pennsylvania. Altho one of the busiest lawyers in Philadelphia, he manages somehow or other, to devote a great deal of his time to the pursuance of this fascinating hobby and as a result is well versed in it, both as a theorist and a practitioner. He was born in the city which is now his home, in 1879. Educated in the public schools of that city, graduating from the Central Manual Training High School when fifteen years of age which goes to show that as far as mental prowess is concerned, the boy is THERE. He went into the machine designing business for a number of years and was doing real well when Spain got frisky with Uncle Sam. That was the beginning of the Spanish American War and young James C. enlisted in the Engineers Corps in Porto Rico. After that fuss he began to study law and was admitted to the Philadelphia Bar in 1909. Is a keen participant in politics and has had the honor of being a member of the Pennsylvania Legislature during 1915 and 1917. At present in the law biz once more, specializing on patent work. Has always been a fan for magic but became actively interested after having some business dealings with Howard Thurston about ten years ago. Altho he presents a good programme, his interest is merely that of an amateur. He never works on a programme where other

performers are being paid, as he feels that if one can get coin for his talent, the magician should be treated the same way. This is a good rule for all of us to observe. Wobensmith is planning and designing, during his spare time, an act that will be something absolutely different as far as atmosphere and presentation are concerned. As we are not at liberty to divulge the thing we are in hopes of seeing it materialize in the near future. In his work he has had a great many business dealings with professional performers and in one of the issues of the *Sphinx* he gives a complete list of patents issued to magicians for tricks and illusions, which proves, that contrary to popular conception, a new invention CAN be patented or copyrighted. Anyone who is interested in magic as a means of recreation or as a livelihood will never regret looking up the phone number of "Jim" Wobensmith.

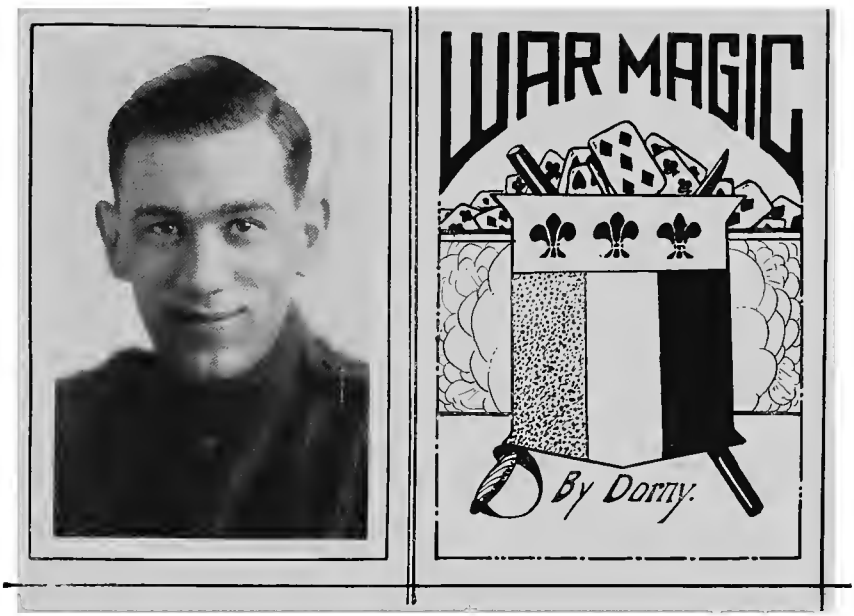
HOMAR H. WOULFFE

Professionally known under the "nom de theatre" of Hermann Homar, "The Wizard Of The West," we will say as an overture that this young chap can "wiz" with the best. He was born in Emporia, Kansas, and claims Topeka as his home town now. For some years he lived in Chicago-on-Michigan and also sojourned for quite a spell in Kansas City, Missouri where he used to help Doc Wilson get out the *Sphinx*. In 1900 he got the first real taste of magic by unearthing in a mysterious alley, a magical catalogue, issued by the now litle known firm of "Judd's Magical Repository." It was an unusual catalogue as the pages thereof were only three or four inches square and one effect only was listed on a page. It also had numerous references to the prominent performers of the day interspersed thruout. He became interested immediately and in the public library he found a copy of Burlingame's "Hermann The Great" and it was from this book that he learned the first rudiments and principles of the art. His first trick was the Rising Cards. From that time one he became an ardent student, both theoretical as well as practical, for he has played in vaudeville, Lyceum, clubs, lodges, churches and lecture courses thruout the West. He follows to a great extent he theories of the new school of magic, but still adheres to many of the good principles of the old school. He is a charater member of the Robert-Houdin Club of Kansas City, was for two and a half years President of the Chicago Conjurors Club, is a member of the S. A. M. and also of the N. C. A., so you can readily see he has the interest of magic at heart. He will sit up all night to talk magic and never worry about the high cost of living or

anything else while he is doing it. Has a most unique collection of letter heads, cards, photos, scraps and clippings and it is a treat indeed for a real magic lover to look over this bunch of interesting matter. He was for two years associated with Mr. A. P. Felsman, the hustling dealer in Chicago, and made many friends across the counter in that way. During the season of 1920-1921 he is taking out his own entertainment in Lyceum and his programme is full of interesting and amusing novelties in up-to-date magic. He is with the Continental Lyceum Bureau of Louisville, Kentucky, and is playing thru the South most of the time. His programme includes effects in manipulative magic, small effects, productions and Spiritualistic Phenomena. A newcomer well on the way to Success."

INTERMISSION AGAIN

"War Magic" .... By Dorny



During the war, when everyone and everything was at the highest pitch of excitement, it was necessary to find some means to counteract this unusual state of affairs; consequently the theatres and all other places of amusement did a rushing business. For the man in uniform, before he went across the sea to do his share in helping the Allies win, all sorts of entertainments were arranged at the various encampments thruout the United States.

While I was in service in San Francisco, California, I had as many as three different entertainments in the same evening in three different places. And they were all "Charity Jobs" too—but they were always for a good cause, so we did not complain. Have entertained soldiers, sailors and marines galore, and find that the service men, no matter what branch, are all keen on good, clean amusement and especially fond of properly presented magic and sleight of hand. One of the most enthusiastic audiences I had was in the Disciplinary Barracks on Alcatraz Island. This is a Military Prison for all sorts of offences and the occupants thereof come from every walk of life. The Island lies between

San Francisco and Oakland, California, in San Francisco Bay and it is impossible for anyone to escape owing to the various currents and undercurrents. A party of entertainers — of which I was one — was taken over after a great deal of red tape was wound and unwound, and we gave them a show lasting about two hours. They were the most attentive bunch I ever worked before, and when it was all over, they gave the troupe a rousing yell of thanks. In San Francisco I had the pleasure of meeting and becoming very well acquainted with all the members of the Golden Gate Assembly S. A. M. and what a wonderful time they gave me! A Regular Bunch — and anyone who has ever met them, can corroborate what I say.

After six months training in the City of the Golden Gate, we finally got started for the East, en route to "over there" Lived on the train for seven days and seven nights. Some trip, eh wot? And when we finally arrived it took them three weeks longer before they found a boat to take us to France. We were thirteen days at sea. Speaking of thirteen, which is always supposed to be an unlucky number, I would like to submit a few items wherein the "unlucky number" figured prominently. Our regiment, the 62nd Coast Artillery, was organized on January thirteenth, 1918. We left San Francisco for New York on June thirteenth of the same year. We left New York on July thirteenth, had thirteen boats in our convoy, and our boat, the Baltic, was making its thirteenth trip as a troop ship. When we landed in France we boarded a train with thirteen cars. Later on we organized a vaudeville show with thirteen acts in it. When we left France, it was June the thirteenth—and on a Friday, too—and it took us thirteen days to get back. And I came back alive, never saw a sub or a bit of seasickness—which is a record, I believe.

To resume. When we got settled in our new quarters in Southern France, about twenty-five miles from Bordeaux, we organized the Sixty-second Artillery Road Show. We used to put on this entertainment for the various batteries of our regiment who were all quartered in little villages where, outside of the cafes, there was no form of recreation whatsoever. Later on the Y. M. C. A. established huts and in that way made the time pass a bit more pleasantly for the fellows. We had in our troupe a

quartette, a bass soloist, a Hawaiian musical trio, a comedy dialogue team, another singer, a violinist, an elocutionist and myself. I had my regular act—"Painless Magic"—which embraced the torn and restored napkins, card tricks, fancy shuffles, dyeing tube and twentieth century silks. With these tricks I kept up a running fire of patter, especially adapted to soldier audiences. It took me twenty minutes to do the act and with only four tricks in it, you must see that I must have done SOME gabbing. And did they like it? I'll say they did!!!!!!!

Then we put on another act, after which one of the boys doubling with me, dressed up as a High Mogul or other kind of cigarette ad., would be my partner in a travesty mind reading act which I called "Mental Telepathy Extraordinary." This was written for laughing purposes only and most of the time lived up to its object. I had one good gag in this act that some of you who do this sort of work might be able to use. I would take a coin out of my pocket, hold it aloft and say "Professor, I have here a piece of money. What have I?"

"A coin."

"That's right. How much is this franc (or nickel) worth?"

"Five cents."

"Correct again. Now will you kindly examine this coin, sir, observing especially the date?" (Tossing coin to an officer who was sitting next to a Y. M. C. A. or Red Cross girl. Officers always got in the first few front rows.) When he was thru examining it, I would say, "Have you observed everything on the coin?—Did you get the date?"

Officer—"Yes, I did."

"All right. Fix it up for me, will you?"

This was always good for roars from the doughboys who were tickled to death anytime something was put over on an officer. It can be used at any sort of a frolic—providing you pick your people as some of them might not like it very much.

We used to drill, hike and "gas mask" all day long, have supper, put on our best uniform and wait for the big army truck that would take us to the small French village theatre, barn, cafe or open market place where we would put on the show. I can recall only two places where we had a real theatre to play in.

Then, when it was over, we'd pile into the truck again for a long ride home in the wonderful moonlight, between the tall, stately poplars that France is famous for, singing at the top of our voices all the American songs that happened to drift across the seas to our remote village, as well as the famous French marching song "Madelon", which has such a martial air that it would make one forget time, place and everything else, until we hit our bunks, all in but ready to get up with the first call of the bugle.

One of the most novel shows I ever participated in was while we were en route to France. We were about three days from the coast of England and our chaplain asked us if we would put on a show to help the Seamen's Fund—one of the most worthy causes in the world—and we all gladly consented. We put on this show in the main dining saloon and the audience was composed exclusively of officers and women who were going across to work in the hospitals and canteens. A wonderful bunch. It was the first sort of excitement they had had for ten days. But the poor performers! It was during those days when Kaiser Bill's "subs" were doing their very worst work, and strict orders had been given that after nightfall no light of any kind was to be seen on board. Even so small a thing as the glow of a cigarette was taboo. So here we were; an audience of over two hundred, and every window and port hole closed up tight. I never had such a good Turkish bath in all my life, for we worked in full uniform, and you know how snug and tight they fitted all the way up to the chin. Well, it was hard work but we took in a tidy sum for the Fund and had a good time doing it.

We were in service around Bordeaux for over five months, drilling, drilling and drilling. Many people are under the impression that I went over as an entertainer, but such was not the case. The entertaining I did was all incidental and free gratis.

Then the Armistice was signed! We were all packed up to move to Bordeaux to grab the first boat for the old Etats Unis, as the French call it, when we received orders holding us indefinitely. That kept us in our two by four village for another three months, doing nothing but wait for orders to move and hike each day to keep us "in trim." We did an exceptional lot of incidental entertaining in those few months, for altho we were only

an hour away from Bordeaux, we were never allowed in the city. Most of the fellows never did get to see anything of France except what they saw in their aforementioned two by four hamlets and it is from these observations that most all adverse criticism and comment how rotten a place France is, were made—which is of course very inconsistent and illogical. Just like condemning the entire United States by seeing Podunk or some other small burg. At any rate, the orders to pack up finally came. Just previous to that, the Y. M. C. A. had, in conjunction with the Army, issued an order asking for volunteer entertainers, who were to be called the "Soldier Actors", wear the uniform, receive Army pay, (a dollar and a quarter it was on the other side) and travel around giving shows in the different camps thruout France. It was necessary to sign a four months contract. I volunteered and two days before the Sixty-second sailed for home, I left them, reported to Bordeaux and was assigned to the "Cannoneers," a show made up of the members of another Artillery outfit which had been stationed near us and where we had entertained on numerous occasions. We had no more military duties to perform and no more bugle calls to listen to. A buddy of mine, who was with me in the Sixty-second Show, went with me to the "Cannoneers." He was a versatile bird, doing a cartoon act, playing in the Hawaiian Trio and then dashing madly out in the pit to play the piano for another act. He and I were always together. He made sketches of everywhere we went, commencing from his first day in the Army in San Francisco. Frank and I had been sleeping for about five months on a straw sack on the floor and when we came to Bordeaux, they put us in a swell French hotel and let us eat at the Tourny "Y" Cafeteria, the first one ever seen in France. It was started by Miss Cowan, of Rochester, and was a big success. It was the only place in France where I found real American ice cream. Oh Boy, but that was some change from the old Army Chow!

The first night Frank and I slept in our new beds. If you have never seen a French bed, explanation is due you. They are the most comfortable things I have ever met. The bedding is four feet deep and when you dive in at night the bed just swallows you up and you are off in the arms of Morpheus "toute de suite."

The second night I came home and found Frank had already gone to sleep—but not in the bed. He had a blanket on the floor and was snoring like a good fellow. Couldn't get used to the new comforts right away, you see.

We had a lieutenant in charge of us and he was an exceptional officer. He was different! He was unique! He was, in other words, a "Regular Guy." He took care of eighteen hard boiled, artistic temperament-filled-ham-actors like a mother. We got the best there was to be gotten under the rather limited circumstances of the newly organized entertainment department. He was the business manager and put me in charge as stage manager. I also did my two acts as well as what publicity was necessary. If any of the "Y" huts are still standing, I know you will see the names of the "Cannoneers" on the back of some scenery or other, all the way from Monte Carlo to Antwerp, Belgium. We had a wonderful time, tho sometimes we had to put up with awful hardships such as riding all night in a third class train and put on a show as soon as we landed, often without any supper. But it was all good sport and none of us would have given a farm for our experiences.

In one place called Bassens, a shipping port, the French had a big bunch of coolies from French Indo China engaged in loading and unloading ships. They had a Y. M. C. A. hut just like the rest of us and were in charge of a Chinese "Y" Secretary, a young man of exceptional ability, whose name was Liu Jehusin. He was the guardian of all these wild chop suey eaters. He saw me work one night and asked me if I would come to the Chinese hut not far away to see his boys put on a Chinese play. I dug up my bunkie, Frank, and away we went. We arrived just in time to see them finish the last act and Liu asked the leading man, or whoever he was, if he would not put on the drama again. So they went to it, just for the two of us. Well it was some sketch. Liu explained it to us as it went along and there was something to it all right; only they spoiled it for me by playing their so-called musical instruments all the time the melodrama was a' mellowing. Said instruments were an asthmatic, weak-lunged, one stringed violin and a tom-tom drum. Sounded like a saw mill. But they thought it was good, so why discourage them? Their make-ups

were fearful. Our American Indian in his palmiest day had nothing on these boys. The scenery was funny. Liu told us that the king, or some other high-priced star, was going to enter his palace. Out jumped two birds with a long stick held upright in their hands, with a piece of cloth stretched across the top. The king walked under this and he was in the palace. Simple, n' cest ce pas?

Well, we thanked them in our best Chin Ling Foo chatter but they wanted me to show them some "Melican Tlicks", which I proceeded to do. This was absolutely the most novel gang that I ever annoyed as they seemed to enjoy every little thing and were not a bit afraid to show their appreciation. Liu acted as my interpreter and explained to them what I was trying to do. It was funny to watch their faces after I showed such effects as the color changing cards, twelve cards to the pocket, torn and restored paper napkins and the twentieth century handkerchief trick. After it was all over, they wanted to shake hands with me, which was also done. Then Liu called out a young chap and talked to him in Polish or something for a while. The youngster showed me the finest paper tearing trick that I have EVER seen. He did it like this: He had a long narrow strip of tissue paper, one quarter of an inch wide and about twenty inches long. Holding it by the ends, he stretched it before his face and put the middle of it on his tongue, the moisture thereof causing the paper to break in two pieces. I forgot to say that he held the paper between the thumb and fore-finger of either hand with the inside of his palms toward the audience thereby showing his hands absolutely empty. After he had broken the paper strip in two, he gathered the pieces together into the shape of a little ball, asked me to blow on it and IMMEDIATELY opened it up with a sort of a r-r-r-r-p sound, and it was completely restored. It certainly was a hooperdoo trick.

We played a week on the Riviera, which included Monte Carlo and Nice. Here the Y. M. C. A. had established all sorts of entertainment features for the soldiers on leave. Beginning at ten-thirty in the morning until midnight, an ever-changing program of dancing, movies, vaudeville and bathing was going on. There were personally conducted trips to all places of interest and

the most interesting one at Monte Carlo was, naturally, the Gambling Casino, a most wonderful building with magnificent paintings, carpets and furnishings, where millions of francs are won and lost every day by people who come from all over the world to "take a chance."

A week in Marseilles was not long enough to see and do everything that was to be seen and done. With a glass of wine or a cup of coffee, seated under the awnings of one of the big cafes on the Rue de Cannebiere, the most interesting street in the world, one could see every nation in the world go walking by. Arabs, Turks, Hindoos, Americans, Europeans, Chinese, Japanese and every other nationality was represented. One of the finest harbors in the whole of Europe with every known flag flying from the ships' masts.

From Marseilles we went to Brussels, Belgium, stopping at Paris, where I visited the store of Caroly, who was tickled to see me, especially as I was able to speak French, he not knowing a word of English. He showed me some things I have never seen here. Not very many, tho. He had about the same line of things we find in our American stores. Also saw the new Robert Houdin Theatre, a small place on one of the main stems, used during the week for the Cinema, as they call the movies in France. On Sunday it was always taken for the matinee only by any magician who wanted to put on a show. But he could bring nothing into the place or take anything out, being obliged to utilize the things that were on the stage. At the Musee Grevin, I had the pleasure of seeing Mons. Carmelli, a famous Parisian magician, put on his program. It was very good, and his line of witty chatter kept his hearers in a continual state of amusement. He has been there for eighteen consecutive years, changing his program weekly. An interesting talker and a good scout. He bought me a glass of wine, so I know.

In Antwerp I played the Theatre Varieties. To show you the co-operation that was manifest among the different welfare organizations at that time, I was told that the Knights of Columbus furnished the theatre, the Y. M. C. A. the entertainers and the Jewish Welfare Board the music. On the bill with me was "Willard—the Man who Grows." A pleasing personality and

wonderful showmanship made him the talk of the town while he was there. He is also the finest sleight of hand man that I have ever seen and put on a magic act that was a wonder. As this was the last week of our tour, I gave a magic table I had made myself, to Willard, who was going to do magic in his show every night.

We grabbed a train, went back to Bordeaux, waited four days for a boat and went sailing, sailing over the bounding main. And now it is all over; we have many pleasant moments thinking of good times and the wonderful experiences we had while in "la grande guerre" and we feel, like Elsie Janis says in her original poem, "Lest We Forget":

"Well! boys la guerre est fini,
And, of course, we all are glad;
But as time goes on we'll realize
That the war was not so bad.
Of course it had its drawbacks,
But it had its glories, too;
And for me, my greatest glory was
That I got to know you.

To know you in your hardships;
To know you in your joys;
To know that my life's finest hours
Were spent among you boys.
In dugout or in "Y" huts,
In boxing ring and trench,
I loved to see you smile at me
And yell in doughboy French:
Bon jour — comment te hell est vous,
And sing my songs with me.
Oh, boys, I know its selfish,
But I'm sorry its "fini"

So, as a boy remembers
The dear old swimming hole;
And as a girl remembers
The first kiss her sweetheart stole;
Just as your mother still can feel
Your golden baby locks,
So are the days we spent in France
Locked in my memory box.

The war is dead — long live the war!
And the memory of the men
Who fought and died, or lived through hell
To come back home again.
So let us laugh and let us say
Thank God, we're through. And yet —
Let's breathe a tiny prayer each day,
Lest we forget.

THIRD ACT

"TRIX"

(Contributed)

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THE PROLIFIC CHIMNEY

By "Ade" Amrein

EFFECT

Performer exhibits a chimney, and proves same empty by passing arm thru, etc. He next shows a tray on both sides, places chimney on tray, and produces anything that will fit into the chimney.

EXPLANATION

The apparatus is very simple, and can be constructed by any one at very small cost. The chimney may be made any size, however, one about 12 inches high by 5 inches square is recommended as most convenient. Heavy cardboard covered with cretonne suits the purpose admirably. After the first chimney is completed, make another, just small enough to fit loosely inside the first one. This is the fake and at the beginning of the trick, holds the load. The loaded fake is placed on a chair, and an ordinary tray placed in front of it, concealing it from view. Now for the working. Pick up chimney and show empty. Walk towards chair, and as you pick of the tray, drop the chimney over the loaded fake. Show tray from both sides, pick up chimney, place on tray, and produce. The moves must be practised, to blend in with each other. When properly executed, I have found this stunt one of the most mystefying in my program.

"WHERE IS IT?"

By Blackstone

One of my favorite impromptu tricks. It is always good for the request "Do it again!" I do this at a dinner table or in the hotel lobby or anywhere else as far as that goes. The effect is as follows. Taking three match heads, three pieces of paper

rolled into balls or some bread rolled into balls, the performer places them in full view of the spectators in front of him. Opening the left hand, he picks the balls up, one at a time and places them in the left hand. That is, he places two in the hand and the third one he throws under the table. Opening the hand, the three balls are all together again. He does this a number of times, yet the balls always come together. The last time he throws the paper across the table, so all can see it really go, yet upon opening the hand, the three are again discovered together. If using bread the last one can be put in the mouth, chewed up and then by simulating blowing it into the hand it will be found with the other two.

SECRET

Before commencing and while preparing for the experiment, performer secretly hides one duplicate of ball or match between the tips of first and second finger of the right hand. When placing the second ball in the left hand, the secreted duplicate goes into the hand as well. The third one (lying on the table) is then picked up and apparently thrown under the table, but in reality it is secreted as was the first one, between the first and second fingers. This is repeated as often as desired and when last one is placed in mouth or thrown away (this time in reality), the three can be tossed on the table for examination and it is all done. I find this a very effective little stunt and do it almost every day not once but many times. Try it.

THE SUCKER CARD BOX

By A. P. Blaeser

EFFECT

Performer has card selected and marked by person making selection. Card is placed back in pack, and given a thoro shuffle. Performer then reaches in pack and removes one card stating that it is the selected one. However, such is not the case. The performer then states that when he fails to find a selected card, the

only thing for him to do is to make use of his magic box. He then shows a small box to be empty, and states that he will place the card in the box, and cause it to change to the selected one. When placing the card in the box, the audience think they see the performer exchanging the card, and immediately inform him of the fact. However the performer shows them that the card he placed in the box is the same that he showed them. He then closes the box and upon opening it, the freely selected and marked card is found inside.

EXPLANATION

The apparatus consists merely of the well known card box with the flap inside. In addition, a duplicate of any card in the deck is needed. To work, place the duplicate card, which we will say is the Ace of Clubs under the flap in the box. Now pass the deck out and have anyone select a card while the deck is in their own hands, and mark same. The selected card is then brought to the top of the deck by means of the "pass." Run through the deck and find the Ace of Clubs, and state that it is the selected card. Upon being informed to the contrary, exhibit the box, and state that you will place the Ace of Clubs face down in the box. In placing the card in the box, you very clumsily exchange it for the selected and marked card which is on top of the deck. Place the card in the box, and quickly close it, the flap falling over the card, and exposing the duplicate Ace of Clubs. By this time some "wise guy" in the audience will be sure to remark that you didn't place the Ace of Clubs in the box, whereupon you open the box and show them that it is really there. Then close the box, and upon opening it the selected and marked card is found therein, due to the fact that the flap has fallen over the duplicate Ace of Clubs, and exposed the selected card.

The trick doesn't take near as long to execute as it does to explan it, and is well worth the time you might spend in learning it.

A NOVEL COIN PASS

By T. C. Bonney

So far as I am aware the pass here described is new, tho I do not care to claim it as original for the reason that very often the selfsame effect is originated independently by different persons and one is as much entitled to claim credit for the origination as is the other.

However, I feel it is good enuf to pass along and hope to be pardoned if by presenting it here I am unconsciously treading on somebody's toes. THE PASS IS DIFFICULT TO MASTER, but is absolutely practical, and can be acquired by any one who cares to devote the necessary time to its development. The fundamental sleight upon which it depends is the "edgewise" palm and it is necessary to be able to do this palm equally well with both hands before attempting the pass.

The palm in question is performed as follows: The coin is held at the tips of the second and third fingers, being gripped between the nail of second and the ball of the third finger. These fingers now bend inward to palm and upon straightening out leave the coin palmed as shown in Figure 1. When first attempting this move the coin will have a very decided tendency to settle in palm at right angles to position shown in Figure 1 (in other words, parallel with, instead of at right angles to, the long axis of the fingers,) but constant practice will overcome that and the palm having been mastered WITH BOTH HANDS you are ready to attempt

THE PASS

Holding the coin at the tips of the fingers of the left hand as above described, you apparently place it in the right hand (really "edgepalming" it in the left) and right hand is closed as tho containing coin. (Fig. 2). Left hand now brushes downward over front of closed right hand which opens as left hand sweeps past (Fig. 3) the right hand being displayed empty. The left hand now sweeps upward over open right hand and as left palm reaches tips of fingers of right hand, second and third fingers of this hand grip coin and "edgepalm" it (Fig. 4 is an exposed view at this stage), immediately turning over under cover of left hand so that the left hand's upward sweep is completed at wrist on BACK of right hand. Figure 5 shows completion of the upward sweep of left hand, and figure 6 is an exposed view of same position. Figures 5 and 6 purposely show the fingers in the act of palming the coin, but in actual practice the palming and turning over of the right hand are done as one movement,

the fingers being entirely straightened out by the time the left hand has gone past.

Swinging over to the left side the right hand strokes the back of the left hand, the left hand is turned around and shown empty and the coin finally produced slowly from back of left hand. Figure 7 shows position of hands as they are swung over to left side and figure 8 shows the final production of the coin. This is one of the few coin passes by means of which both hands can be shown empty front and back after the coin has been vanished and, while admittedly difficult, is well worth the practice necessary for its mastery. I sent a description of it to Mr. T. Nelson Downs and feel that his endorsement of its practicability should make it more than worthy of a place in a work of this kind.

THE PHOENIX RESTORED PAPER

By Carl Brema

This effect was originated and performed by Carl Brema thirty years ago, and thoroughly mystified everyone who saw it at that time. The correct explanation has never before appeared in print, and is now divulged for the first time.

EFFECT

The magician produces a long strip of red tissue paper, several feet in length, but very narrow—only ¼ inch in width. He winds the ribbon around the first two fingers on his right hand, and transfers it to the end of a wire. Holding the paper over the flame of a candle, he allows it to burn to ashes. As the wire is held in the right hand, he shows the left absolutely empty, and drops the ashes from the end of the wire on to the outstretched left palm. Showing the right hand empty, he brings it palm down upon the left, and rubbing the ashes, draws out the ribbon, completely restored, under the noses of the spectators, who may even examine his hands.

SECRET

The duplicate ribbon is pleated very closely, and makes up a tiny bundle. This little packet is wrapped in a small square of manila or flesh colored tissue paper, and the wad is pushed under a finger ring on the second or third finger of the right hand. The production of the original strip is accomplished by pleating it into a small packet, and showing the hands empty by a series of passes, after which the ribbon is drawn out by both hands.

After the original strip is burned, the ashes are laid on the empty left palm, and the audience is then given a good look at the right hand, back and front, for the little bundle is absolutely invisible at a few feet, especially if the hand is kept slowly in motion. When the right palm is placed on the left, the packet is pulled out from under the ring while rubbing the hands together. The right fingers take the packet to the tips of the left, the manila covering is slid off, and the restored strip is drawn out by the fingers. The manila covering is, at the same time, rolled into a ball by the right fingers, and is dropped on the floor, where it falls unnoticed.

SPHEERO!!

By Charles R. Brush

The above name I have given to my opening effect with a 1¾ inch red billiard ball which is as follows. Performer comes forward, shows hands empty and with aid of Magic Wand produces ball which he places on a small nickel cup stand. A goblet is next shown which is filled with water out of a nickeled can which rests upside down on table and is first shown empty by twirling on wand. A 2 inch die and cover are shown and cover placed over die. Ball is now picked up and placed under a handkerchief which is held over goblet of water. At command the ball is dropped into goblet of water in which it is distinctly heard to fall but upon whisking away the handkerchief, has disappeared to be found under the cover which formerly covered die, die having vanished.

Method of procedure as follows: Ball is palmed in hand which contains wand as performer comes forward. A change

over palm is made and ball produced from left fist by squeezing the fist, ball coming to top and resting on fist. The goblet is unprepared but the can from which the water is produced is the standard piece of apparatus known as the Chinese water can or Ching Ling Foo can. A half shell of glass to fit over billiard ball is concealed in handkerchief and ball is palmed off and dropped in pocket the glass shell dropping in goblet which is invisible. A duplicate ball is in the fake die shell which remains in the cover allowing ball to be produced. This piece of apparatus needs no explanation being extremely well known but fits in very well in this combination.

"GRABIT"

By Edwin Brush

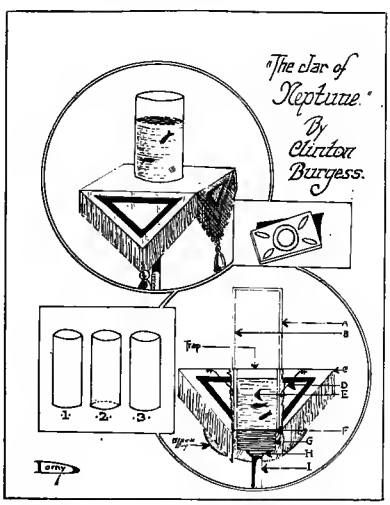
Take a fine, but strong black silk thread long as arm, slip knot in one end, which is placed over the center of a hank, after same has been picked up by its center. Draw slip knot snug around center and about an inch back from the point (hank is in shape as required for cutting out center in old sun and moon trick) next tuck hank under left lapel of coat, so as to be perfectly concealed; in other end of thread have a loop, stationary or non-slipping kind so as to freely slip over either index or large finger. To present have sleeve rolled up, show hands back and front, turn with right side to audience call attention again to the fact there is nothing in either hand, and in passing right hand in front of left do so with an upward movement, at which time engage the right thumb under the thread, and at the same time make a quick grab in the air and at arms length, when the silk will be pulled from its hiding place, under the left lapel to the very tips of the fingers of the right hand, and as the movement is quick and the hank is partly or entirely hidden by the arm it can not be seen. As soon as produced take hank at opposite borders and pull slightly when it will free itself from the thread and as the hank is passed for inspection, the thread is easily dropped from the finger on the left hand to the floor.

"THE JAR OF NEPTUNE"

Two Methods

By Clinton Burgess

FIRST METHOD



The effect, as shown by a glance at Dorny's lucid illustrations, is causing a glass previously shown to be unmistakably empty, after being placed upon the table and covered with a cardboard cylinder, to fill itself with water and goldfish.

As above illustrated, No. 1 is a long, straight tumbler, No. 2 is a bottomless celluloid fake to represent No. 1, but about ⅜″ larger in diameter. Number 3 is a cardboard cylinder that fits snugly over No. 2. The board shown in the illustration measures 6″ x 8″ and its central (apparently fancy) ring is composed of fresh putty, the four smaller designs being either painted or pasted thereon and of similar color to the central (putty) ring.

In the lower illustration A represents the cardboard cover, B the celluloid fake and E the glass tumbler filled with water

and fish, resting upon the piston under the table top and ready to be released so as to rise into the celluloid fake after the latter is covered with the cardboard cylinder.

"C" represents table top, "D" the piston supports and "F" the bottom of tumbler resting upon the spring raising device, "G", "H" and "I" are table flange under piston and table support rod. The latter two are only shown here to illustrate the method of connecting rod to table top but aside from this have nothing to do with the working of the trick, the whole secret lying in piston, celluloid fake, etc.

Of course, as soon as piston spring is released and bona fide glass (with its contents) have risen to the table top level and into the celluloid fake (previously covered with the cardboard cylinder) the cardboard cover may be lifted off and, with the fake, be carelessly tossed aside, revealing the real glass, water and goldfish. The little board is now taken, placed centrally over the mouth of the glass, which with its contents are inverted upon the board. Ordinarily a piece of wood will not make an inverted glass water-tight but, as the mouth of the glass is imbedded in the putty ring on the board, of course no water can leak from the glass, and the whole—glass, water, fish and board—may be freely shown around.

SECOND METHOD

By Sleight of Hand

Have a rubber pocket in upper right hand coat pocket, bottom of pocket containing ½ sheet of wet blotting paper. On top of this, put 2 or 3 goldfish. Now take a goblet or large drinking glass and have a leather or heavy cardboard cover to fit rather loosely over the glass. Glass is now filled with water—(use transparent pitcher.) Cover glass with cylinder. Now cop fish from pocket and as you lift off cover, let go of fish. Take the cylinder off with left hand, show the fish, load another into right hand and as you put cover on again, drop fish No. 2 and so on. Produce one from the audience if you wish.

A GROWTH OF FLOWERS WITH FULL CHINESE DIRECTIONS

By Ladson Butler

We hear a great deal of talk among magicians about originality and yet there are very few cases in which any magician can make claims of originality except on minor counts. At best we but improve on those who have gone before us. It is a mighty good thing that this is so, for if we all had to start back at the beginning with no ideas but our own there wouldn't be any magic at all. On the other hand, the greater service we can render to the fraternity at large lies in making improvements in old methods, adapting old methods to new effects and improving effects.

The opportunity for complete originality is so small that it practically doesn't exist. One of the most laughable things in magic is to hear a performer talk about effects he is using as "my original" trick.

Take, for instance, the production of flowers. Every now and then we hear of someone's original flower production which isn't original at all, for the original of the effect I am about to describe was produced in London during the Civil War by Col. Stodare and first brought to this country by Professor Hartz in 1867. The original production was as follows:

A flower pot filled with sand was placed on a stand on the top of a draped table. A cone-shaped cylinder was shown empty, placed over the pot and when withdrawn a small leaf or bud was seen apparently growing in the sand. In the meantime the cone was lowered behind the drapery and again placed over the pot and upon being withdrawn the second time a number of real flowers were shown, apparently having sprouted from the sand. The load, of course, was concealed in a second inside cone and held in place by a ring caught over a hook in the top of the cone. The second cone was hidden on a shelf behind the drapery.

If you are interested further in the history of this effect you will find it all written down carefully and in detail in that excellent book "Magicians Tricks and How They Are Done."

The original presentations had quite a number of defects, which are common to all the so-called improvements I have ever seen. Here are some of the defects:

1. The fact that the table had to be draped.

2. Lowering the cone behind the drapery without having it go entirely to the floor. The fact that the hand had to be held there with the cone, entirely out of sight, was highly suggestive of "something going on."

3. Of course, the drapery could be continued to the floor, which would allow the cone to be returned to the floor and the hand shown free but this would still keep the cone entirely out of sight, suggesting the use of traps in the floor. This would apply to any other method of screening which kept the cone entirely out of the audience's view when not actually on the pot.

4. The wooden disk to which the flowers were attached had to be released from the top of the cone by the performer's hand, quite often a visible operation.

5. If the performer was not very careful in using the cone the load would be tipped to one side or would fall over entirely.

6. The "load" of flowers which could be placed in the cone was usually a miserable caricature of a "growth of flowers." As a matter of fact, it resembled nothing else quite so much as what it was: a few flowers tied to a stick.

7. The apparatus was extremely bulky and inconvenient to carry about, the cones particularly being hard to pack.

For the improvements which I am now using, I can at least claim originality, being indebted to no one but Messrs. Hatton and Plate even for suggestions. Here are the improvements:

1. Any ordinary table without drapery may be used.

2. The cone never entirely leaves the sight of the audience.

3. The covering behind which the inner cone is concealed is rased several inches from the floor, giving the audience a clear view beneath.

4. The release of the flowers is entirely automatic.

5. The leaden base prevents the load from tipping over or, if the performer is exceedingly careless and pulls the load over, the weight will immediately cause it to right itself.

6. The number of flowers which can be produced is three or four times greater than any other production I have ever seen and their appearance is free and natural as they have a spread equal to about five times the diameter of the cone.

7. The entire apparatus can be packed up and carried flat in a very small space. The only thing that occupies much space is the clay flower pot.

PRESENTATION

All pieces of the apparatus are at the rear, right-hand of the stage if the performer is working alone. If he uses an assistant, part can be at the right and part at the left.

First the performer brings forward the clay flower pot and a square tube or cone, slightly tapering at the top. The pot is in the left hand and the cone in the right. He stands at the right of his table, placing the pot on the right-hand end of the table and the cone is placed on the floor at his right and convenient to his reach.

On the next trip he brings forward a fancy bottle or box containing sand, in the left hand, and what at first appears to be a bundle of sticks in the right hand. When taken apart this blundle proves to be a smal leasel about twenty-eight inches high. This consists of three of the sticks, a fourth proves to be a banner rolled up on the stick. This is of black cloth about twenty-four inches wide and twenty inches long and is covered with Chinese characters. This is hung on the easel so that the top of it is twenty-four inches from the floor and the bottom four inches from the floor. It is placed immediately in front of the cone. The sand is put on the table.

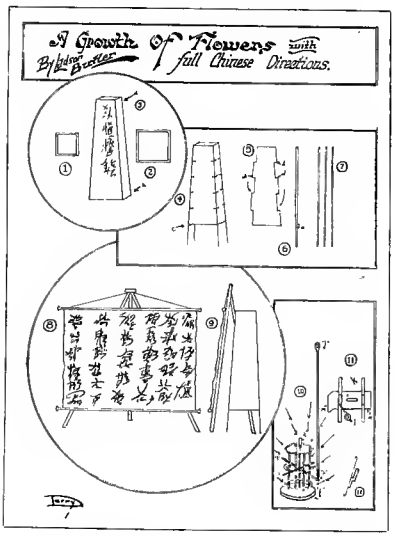
The next piece of apparatus is a Ching Ling Foo can, which can either be brought from the back or previously placed on the table.

The flower pot is shown to be empty and then filled with sand. The performer explains that he has received from an old Chinese conjurer directions for a method of growing flowers in a single evening from seed, and, in order that his audience may understand the entire process, he has brought the original directions with him. Here he points to the banner covered with Chinese characters. He can pretend to read from the banner, interpreting the directions as he goes along. This is a matter, of course, for each individual performer to work up for himself. Only remember that when reading Chinese characters, you start at the right of the page and read down, not across.

Dry seed is sprinkled over the sand.

The cone is placed over the flower pot and the performer gives every indication that he expects to find something when the cone is removed. The cone is removed and the pot is, of course, as before. The performer registers disappointment. With the left hand he tilts the pot slightly forward so that the audience can see that nothing has happened, at the same time, with the right, he lowers the cone to its original position, which is over the inside cone. Next he removes the banner from the easel, and, holding it very close to his face, appears to study the characters. Suddenly he appears to make a discovery, points to the Chinese directions and explains that he forgot the water. The banner is now returned to the easel, the Ching Ling Foo can is turned over the pot but, of course, no water comes forth. The performer rights the can and goes through the motion of turning on an invisible faucet, filling the can and then apparently turns the faucet off. This time, of course, he pours real water on the sand.

The cone is again placed over the pot. This time with the inner cone and the load. When it is removed, I will guarantee that the applause will more than repay you for all the time and trouble you have gone to in constructing the apparatus. You will fully agree with Messrs. Hatton & Plate when they say "No prettier trick was ever presented to an audience." (See page 288 "Magicians Tricks.")



FIGURES 1 AND 2. Square rings of wire which drop over the outside of Fig. 3 to hold it in square position. Fig. 1 should be large enough to rest at the point marked 'a', and Fig. 2 should be large enough to rest at the point marked 'b' in Fig. 3.

FIGURE 3. The outside cone, folded flat when not in use.

FIGURE 4. The inner cone supported by four wire legs (see Figs. 6-7) folded flat when not in use but kept in square position during performance by Fig. 11. 'c' is the removable leg that permits the holder to be opened.

FIGURE 5. Pattern for the sides of Fig. 4. There are four pieces like this. The wings 'd', 'd', 'd', 'd' are turned up to form hinges.

FIGURE 6. The removable leg. The little button 'e' is shown 'c' Fig. 4.

FIGURE 7. The three ordinary wire legs.

FIGURE 8. The three-legged easel and banner.

FIGURE 9. Side view of easel showing how the inner cone is concealed.

FIGURE 10. The flower holder (drawn to twice the scale of previous drawings) 'f' is the lead filled base; 'g' is the threaded tube soldered to the central wire into which 'h' is screwed; 'i' 'i' 'i' are the cross wires which serve to keep the holder straight inside the cone, and 'j' is the ring in the top which passes through 'k' in Fig. 11. The arrows show how the flower stems should be inserted in order to make them spread when the cone is removed.

FIGURE 11. The little sheet metal spider which fits in the top of Fig. 4. The flowers are suspended by the ring 'j' passing through the slot 'k' and held in place by the pin 'l'. The two bent ends, 'm', 'm', fit into the slots shown in Fig. 12.

FIGURE 12. Enlarged view of the little clip which holds the spider. Two of these are soldered on opposite sides on the inside of Fig. 4 about one-half inch from the top.

EXPLANATION

Taken with the foregoing explanation and the accompanying drawings, this effect should need little more explanation.

THE FLOWER POT. This is of the ordinary garden variety of red clay, but the hole in the bottom should be plugged with a cork, otherwise the sand is likely to cause embarrassment by escaping.

THE OUTER CONE. As the illustration shows, this is a square cone instead of a round one. It is made of heavy jute board with cloth hinges, both inside and outside and will fold perfectly flat. In use it is kept square by two square rings or bands of No. 16 wire. These have to be carefully made, as the larger one must be just a trifle smaller than the largest outside diameter of the cone and the smaller one just a trifle larger than the smaller outside diameter. These are simply slipped down over the top of the cone after it is squared up and served to hold it in place. The entire exterior of this is gilded and decorated with Chinese characters in black. The interior is black.

THE INNER CONE. This is made of four pieces of metal cut as shown in the illustration, the extensions being rolled up to form hinges. The pins for the hinges are four wire rods about four and one-half inches longer than the sheets of metal. They extend from the bottom and serve as legs. The tops of three of the hinges are headed over slightly to prevent the rods from slipping through. The fourth rod is loose fitting and can be withdrawn from the bottom. The small knob is soldered to it just beneath the bottom of the hinge to prevent it from coming up through the top. On the inside of two opposite metal pieces a small clip is soldered, as shown in the illustration. Into these clips the square spider, shown in illustration, is slipped which

serves to hold the inner cone square. This spider has a slot in the center through which the ring in the flower holder is held by a pin. The entire inner cone is painted black.

THE FLOWER HOLDER. I am very proud of this flower holder. It is pretty near fool-proof and adds to the appearance of the trick, as well as permitting the load to be assembled very quickly. The one I am now using is made of a tin lid of a coffee can, a piece of No. 18 wire is bent coil fashion at the bottom and fastened into the tin cover by means of molten lead. This wire sticks up about six inches. The top end has a small piece of brass tubing threaded on and soldered to it. The inside of this tubing is threaded and another piece of wire ending in a ring at the top has its bottom end threaded to screw into this tube. This is solely for the purpose of convenience in packing. Around the base of this holder are several rings soldered to upright supports which are also imbedded in the molten lead. Four other pieces of wire bent as shown in the illustration extend outward from the four sides. These serve to keep the holder from swaying inside the cone and assure its being planted directly in the middle of the pot. The entire holder is painted a dull green. The flowers are inserted in the holder as shown in the illustration, some of them being placed in vertically and some stuck in from the side so they will give a good expansion when released.

TO LOAD. The inner cone is laid on the table, the fourth leg is removed and the square spider placed in the top. The flowers, after having been arranged to show to the best advantage, are folded up against the central wire of the holder and laid in the open cone, the ring in the top of the holder being pushed through the slot in the spider. The cone is closed and the fourth leg inserted, the hinge placed through the ring, the holder placed in a vertical position covered with the outer cone and you are ready for a performance.

THE PIN. This pin should be of wire or some other material covered with tape to make it noiseless and should end in a large ring. When the holder hits the sand the ring will be pushed up a half inch or so. The fact that the outer edge of the pin

is heavier than the end of the ring will cause it to fall out, thus automatically releasing the load. The function of the ring is to allow the fingers to be inserted and pull it out in case of accident, such as the sand being too low. If desired, the upright wire of the holder can be replaced by a cord terminating in a loop and released by the fingers, in which case it would not be automatic. On the other hand, there would be no danger of the central support being seen. I always tie one flower to my support.

If you are going to build this apparatus I recommend that you first secure a flower pot and build the rest to conform to its size. You will be surprised at the number of flowers which can be obtained in a small cone. A cone 24 inches high, three inches in diameter at the top and four inches at the bottom will hold two dozen carnations or their equivalent in other flowers. This is more than double the capacity of the old-fashioned round cones, to say nothing of the nuisance of loading. They may be packed in as tightly as possible without any danger of injuring them.

The only objection I have ever had to this trick is its cost. At present prices it costs, for the size cone I use (4″ at top, 6″ at bottom) from five to six dollars for flowers. Of course, it is very nice to be able to cut the flowers off and distribute all of them to the audience, proving that they are real. Quite frequently you can persuade the person for whom you are giving the performance to provide the flowers. For cheaper occasions, I have a special holder permanently fixed up with red roses of the 10-cent-store variety. These are mounted on their original stems but in addition, the lower half of the stem is fastened to a piece of steel spring wire, both wires being covered by a wrapping of green muslin. This serves to give them a good spread and makes a very good display, even though artificial.

The Banner. This is made of any kind of cloth or tough paper, black preferred, with Chinese characters printed on it. My own consists of very thin black cloth, glued to tough paper. The characters are printed in gold. At the bottom of the banner is a sort of thin decorative fringe four inches long. While this fringe does not obscure the vision of the audience so far as

the outer cone is concerned, it will make it absolutely impossible for them to perceive the wire legs of the inner cone.

Whenever you perform this and feel inclined to compliment yourself upon your success, don't forget to give credit to Col. Stodare for originating this beautiful effect. Or perhaps you should give credit to some unknown from whom Col. Stodare got the idea.

If you succeed in working out any improvements, don't keep them to yourself, but get them in print so your fellow magicians may benefit.

"STUNTS WITH CHALK"

By "Chris"

Chalk talking is not an exhibition of draughtsmanship. It may merely use drawing to a sufficient degree to convey an idea or suggest a line of thought. The greatest success comes from using a series of drawings that you can do easily and quickly with just the right word accompaniment, probably timed, to surprise, by unexpected development of picture and patter. To win your audience's approval you must do something that appears easy of execution.

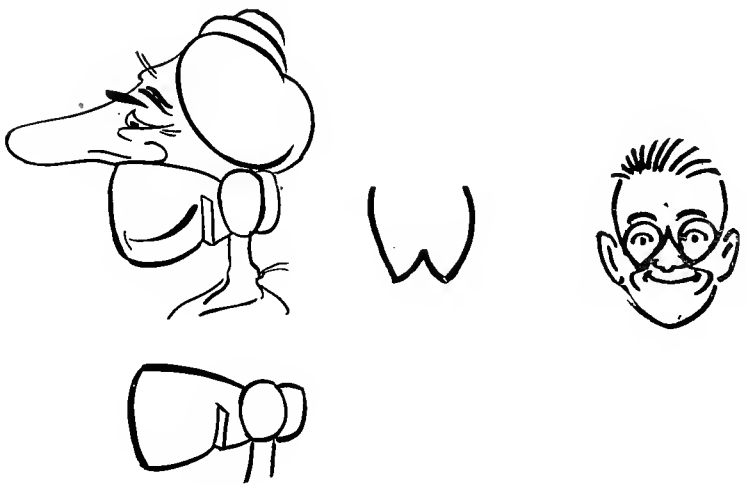
MATERIALS

A few sheets of ordinary blank newspaper procurable at most any print shop and some sticks of lecturers' crayons which are sold by A. H. Abbott & Co. of Chicago, as well as F. Weber & Co. of St. Louis.

PATTER

"And now I want to present my own original conception of cartooning. Call out any letter in the alphabet, your own initial preferred, and I shall make a picture of it. (E happens to be the initial of my given name. The most unfortunate letter in the whole alphabet I believe is E. Did you ever stop to think that E is always out of 'Cash'? Never out of 'Danger'? Forever in 'Debt' and sure to be in 'Hell'. Someone even told me the devil's telephone number was 773-H. (Write on the board as

773H). I didn't believe it, but on closer examination I found it to be the truth. (Turn drawing upside down). Now if you will hold up your hand so I know who you are, I will give you the finished picture. (Put the given initial in the center of the paper and evolve a face from it. It requires practice. I give a sample initial.)



My mother-in-law does not know I am doing this for a living. I have enough money saved up to last me the rest of my life, provided I die tomorrow morning. She is a kind of a hatchet faced woman. She has a nose like this. It got that way from poking into other people's business. She used to have a wart on the back of her neck, she used for a collar button, but she can't do it now since those miserable hairs grew out. Why once I drew a picture of a rabbit on President Wilson's head so natural they swore it was a hare. I also drew a picture of a chicken so naturally that when I threw it into the waste basket, it laid there. This is not a humming bird. It is a (local town) mosquito." (As you make the various remarks, time your work so that they will all correspond in natural sequence. As you remark about mosquito, make a quick sketch of a large mosquito on the end of the nose).—Cartoonist Chris.

"LE VOL DES PAPILLONS GEANTS"

The Flight of the Giant Butterflies

(Reprinted from L'Illusioniste)

By Mons. Caroly

EFFECT

The magician, having borrowed a hat from one of the spectators, places it on a table or chair, without any false loads or moves. Fanning the hat with a Japanese fan, he causes several gigantic paper butterflies to appear from the inside of the hat. They fly to the top of the stage and then flutter back to the floor.

PREPARATION

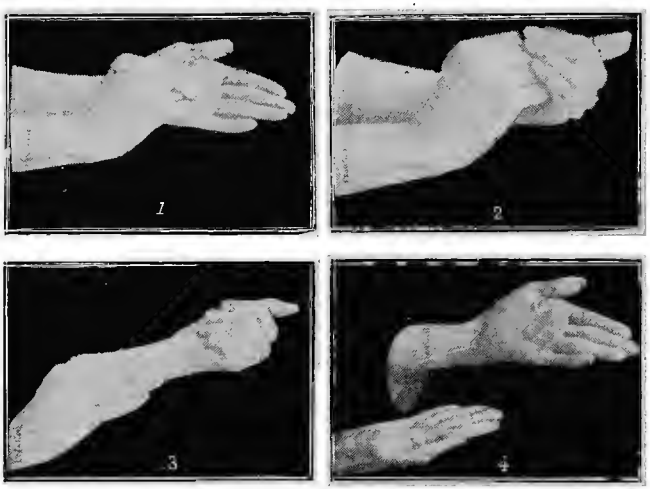
From very thin paper, cut several large sized butterflies and paint or decorate to suit fancy. These you fasten with a small point of strong glue or paste at intervals on a silk (invisible) thread, which should be several yards in length. After the paste has dried you fold the butterflies up into a flat package, fanwise, the same as most other hat loads, being careful not to twist or break the thread. On a batten (in a theatre) or on the ceiling (in a home, club, etc.) you fasten a screw eye with a very small eye. One end of the thread is now passed thru this eyelet and off to the wings to a concealed assistant. The load is fastened to the back of the fan, which is lying on the table.

PRESENTATION

Having borrowed a hat, you place it on the table or chair directly underneath the eyelet above. Then, taking the fan, you open it and in passing the hat the second or third time, release the load, which under cover of this move falls into the hat. Continue fanning, and assistant then pulls evenly on the thread, causing the butterflies to rise out of the hat, until they reach the eyelet, where the contact causes them to break from the thread, falling to the floor. A rehearsal is recommended. Very pretty effect, especially for a silent act.

THE ILLUSIVE COIN VANISH

By T. J. Crawford



Coin passes vary according to the methods of the individual although there are fixed principles which serve as the foundation upon which to build. The pass that I am about to describe is, so far as I have been able to determine, entirely original with me, and whenever I have shown it to other magicians, without exception they have pronounced it wonderfully deceptive. Mr. John N. Hilliard, who is well known to the profession, says that it is "the most deceptive pass in the entire category of coin manipulation." Following is a detailed description of it, and I insist that it will be well worth all the effort required to master it.

EXPLANATION

The spectators see the coin deliberately placed in the palm of the left hand, but the fact that the tips of the first finger and thumb of the right hand never release the coin does not occur to them. The position in Fig. 1 shows the coin actually lying in the palm of the left hand. Now the fingers of the left hand begin

to close upon the coin, and when they have curved just enough to hide the coin from view, the middle, third, and little fingers of the right hand extend into the left palm under the curved fingers of the left hand, as shown in Fig. 2. The right hand now moves away from the left, leaving the left entirely closed, and the coin, instead of having been placed in the left palm (as appears to have been the case), is still held between the tips of the first finger and thumb of the right hand and is concealed from the view of the spectators by the three extended fingers. Fig. 3.

The deception is so complete that there is never a doubt that the coin was deposited in the left hand, which is now closed; and while all eyes are focussed on the left hand the three extended fingers of the right hand place the coin securely in the right palm, and the hand assumes a natural position. The left hand is now slowly opened, the fingers carefully separated, and the coin is gone. During this slow opening process the coin has been back palmed in the right hand.

In the written description these various positions seem separate and distinct and difficult to accomplish, but with practice they will blend into a single movement, and no easier, simpler, or more deceptive method of vanishing a coin can be acquired.

THE DOLLAR BILL AND THE LEMON

By George DeLawrence

A little different version of this popular trick, one that is especially suitable for the club worker.

EFFECT

A lemon is passed for examination, and while being inspected a dollar bill (or other bill) is borrowed, the lender taking the number of same, if you so desire (actual borrowed bill is returned.) On returning to platform you secure the services of a boy. The bill is rolled up and inserted in envelope, the envelope being sealed and handed to boy with a request that he burn the ENVELOPE, a saucer and some alcohol being given him for this

purpose. While this is being done, have audience return lemon, which is apparently held in your hand from now on. When boy has finished his task, request him to return the bill, getting some comedy out of the situation by telling him you requested that he burn the envelope, not the bill. Endeavor to remedy matters, cutting open the lemon and extracting therefrom the borrowed bill, which is returned to owner for identification.

OPERATION

Two lemons are used, one being unprepared, the other having a hole gouged in one end. Prepared lemon is on table in front of black art well, covered with handkerchief. The envelope used has a slit in bottom of same; inside of envelope is a fake, made of light card board, painted flesh color, just large enough to take the rolled up bill. (You can also use a dummy bill in envelope). The borrowed bill is pushed into the fake, fake and bill pushed thru envelope into hand and palmed; seal envelope and give to boy. Lemon is returned, take in right hand, go to table, apparently pick up handkerchief and lemon— in reality, drop lemon in well and pick up handkerchief and tampered one, wipe hands, etc., disposing of handkerchief. While talking to boy ample opportunity is afforded for inserting fake and bill into the lemon. In cutting the lemon, the unprepared end is of course facing audience, and it should be cut near this end to avoid allowing much of the fake showing after cut in two.

A CARD SPIRIT MESSAGE

By Domzalski

EFFECT

An unprepared pack is placed face down on the table and a message enclosed in a sealed envelope is handed to one of the spectators, who is requested to place same in his inside pocket. Another of the spectators is requested to count from the pack, face down, one at a time, as many cards as he chooses, re-

membering the number of cards counted. He may stop at his own volition, and when so stopping, is asked by the performer, (whose back all this time is turned away from the cards) to remember the last card on the small pile, and to replace the same on the small pile, then to replace the small pile on the large pile; then to square the pile and even them up. He is then requested to inform the spectator with the message the number he counted down. The one with the message is then requested to count down as many cards as he was told in number and, on arriving at the said number, to place such number card in his pocket, along with the message, without looking at the same. In counting the cards by the spectator with the message, the same order is to be observed as by the original person, face down, one at a time. After this the performer returns to the table and, taking the pile, requests any of the other spectators to choose one card from the pile and when so done, it is found that the chosen card is the one looked at by the original spectator and which was placed on the top of the small pile; the person with the message is then requested to open the envelope and read aloud the message therein contained, which is the name of the card he has placed in his pocket after the aforesaid manipulation.

MODUS OPERANDI

Performer notices the top card of the pack, for instance, the two of spades, and prepares his message to read "You will select and place in your pocket the two of spades." This message is enclosed in the envelope and sealed and given to one of the spectators. It will be noticed that the second spectator in counting down the cards puts the top card, face down onto a separate pile which then is the bottom card on the small pile, in noting the top card after he has chosen to stop, and replacing same on the big, or original pile, the number down is the number he tells the person with the message, who proceeds, under instructions to count down the number told, and which is the top card in reverse count, the top card then being the card looked at by the first spectator, when after placing the said card, that is the number mentioned card in his pocket, the performer has to place the large pile on the small pile, after the second count, and he then

has on the bottom of the pack, the card of the first counter, which can be forced or put over by the old ladies' choice method. On trying this stunt, the performer does not apparently touch the cards from start to finish, and to add effect to the same, all the performer has to do is to purchase two packs of cards, identical, to learn the method of packing and the arrangement thereof, and use the unopened pack for the experiment. But be sure you get all the cards out of the pack not to miss the top one, which may stick to the pack.

I have performed this stunt on various occasions, and found it interesting, especially in an intelligent class, where the spirit of the message is to be given much credence.

ORIGINAL BILLIARD BALL TO HANDKERCHIEF CHANGE

By Dorny

In my work I try to have all my tricks follow in sequence, as for instance after finishing the Eight Thimble Trick, I retain one thimble on the right fore finger and then hitting the left open palm with it, I say to suit the action, One! Two! Three! At the count of three the thimble is apparently placed in the left hand which is closed around it and then slowly opened, displaying instead of the thimble, a red billiard ball. Then I do the Billiard Balls, one to four, and getting down to the last ball, I place it on top of the left closed hand, (fist) and with the empty right hand held wide open, I hit the ball the same as in the thimble trick, saying One! Two! Three! At the count of three the ball disappears, or changes into a white silk handkerchief, which drops from the bottom of the left hand, the effect to the audience being that the ball has been smashed or changed into a silk.

At one of the meetings of the Golden Gate Assembly No. 2 S. A. M. they put on an "Originality Contest," giving as a prize a book to the one who would present an original trick or sleight. The trick or sleight was considered original if no one amongst

those present could challenge it or prove that they had seen or read it somewhere else before. I arrived late, as I had been putting on a show and the contest was all over with no one the winner. The President asked me to show anything I had that was original and I slipped them the above effect, which is, candidly, the only original thing I ever did in the way of working a new idea. No one challenged it so they gave me the prize which I still have and am very proud of. I shall explain in detail the moves if you would care to follow it up.

Going back to the thimbles. After flashing the eight, remove them one at a time, keeping the one on the tip of the right fore finger for the last. Take it off with the left hand, and tap it on the table to prove solid, etc., at the same time slightly turning your left side towards the audience. The right hand meanwhile goes into right pocket (coat or trousers) and obtains the ball which is palmed. Back of hand kept towards audience and thimble replaced on tip of right forefinger. Then you say, "One-Two-Three" each time smartly slapping the plam of the left hand with the thimble. At "Three" you thumb palm the thimble, at the same time throwing the ball from the right palm into the left, which immediately closes around the ball with back of hand to audience. Then rubbing and squeezing the ball, which the audience still thinks to be a thimble, you slowly open the hand, displaying the ball. Take ball in right hand and in act of tapping on table to show solid, let the thimble go south in the well or servante. Proceed with the billiard ball moves and multiplications and vanishes until you have one left. (The half shell is still on this ball). Beforehand you roll up a handkerchief with one corner projecting about half an inch. Place this ball (handkerchief) under your right coat lapel, with the projecting corner pointing upward. I use a pin to fasten the lapel to the body of the coat, thus forming a little pocket in which the rolled up silk will rest snugly until required. Proceed as follows. Take the red ball (with half shell) in left hand and slightly turning left side towards audience, place right hand naturally on right coat lapel, thumb inside and fingers out. With practice it will be found that the little handkerchief ball will come out, into the palm of the hand, with the projecting corner

catching between the roots of the thumb and fore finger, where it is held by a slight compression of those fingers. As this is being done you say "Now I could get rid of the last ball by placing it here in my left pocket, like this (suiting the action to the word) but that would not be magic. Anyone could do that. (Left hand comes out of pocket for a moment, then is replaced and takes ball out, leaving the shell behind.) BUT, if I place the ball here, on top of my left hand, hit it smartly three times like this, thereby causing it to change into a little silk handkerchief, *that* would be a real trick." As you are saying this, the left hand brings the ball to the right, which has the handkerchief palmed. As the thumb and forefinger of the right grasp the ball to place it on top of the closed left, the handkerchief is transferred at the same time to the left hand to the same position it had in the right, namely, grasped between the thumb and forefinger roots, by the projecting corner. Now, as you count "Three" the right hand comes down on the ball, palming it off and the left hand opening causes the handkerchief to unroll, but does not fall to the floor as it is gripped between the fingers as above stated. Then the left hand immediately closes again and the wise one will suspect the ball is hidden therein and when you slowly open the hand, after having taken the silk in the right and laid it away, thus disposing of the ball, you will have slipped them a nice little sucker trick. This may all look very complicated in print but I assure you it is practical as I have done it hundreds of times and the effect is really worth the while spent in learning it.

THE MARVEL CARD TRICK

By Frank Ducrot

EFFECT

Performer borrows an unprepared deck of cards. Showing it top and bottom, he removes one card from the bottom and with some remark or other places it in the deck. (This is merely a stall, so the remark is left to the individual choice). Deck is now laid, face down, upon the table and someone is requested to

cut it as near as possible into two equal heaps. The person who cut the cards is now requested to turn the upper half over, so it is face up. Performer now lays lower half on top of upper half, the effect being that the two halves of the deck now face each other. To prove such is the case performer removes bottom card and shows it has been taken off, face up. Then he replaces it FACE DOWN anywhere in the deck and upon spreading the cards quickly on the table, they will ALL be back up as in the beginning of the trick.

EXPLANATION

After receiving the deck, do some other trick and when you have an opportunity, place a card FACE UP on the bottom of the deck. Next to it, place another, but have it FACE DOWN. Now if the deck is shown it will appear as an ordinary unprepared one. Holding the cards in the left hand, remove the bottom card, and place it in the deck anywhere, with some sort of remark which will serve as a legitimate reason for removing it. Then lay the deck on the table. Request some one to cut the cards. Pick up the lower half and ask the spectator to turn over his (or the other) half of the deck, and as you say this to him, you simulate turning the cards, so he will understand what you mean. You really turn your packet around as you say this, which leaves the reversed card on top. Then place your half on the other packet and turn deck over so reversed card is on the bottom of deck. It now appears as if the two halves were facing each other. Reaching to bottom of deck remove bottom card very slowly so all can see it is really face up. Then place it anywhere in the deck and it is done. Spread the deck out on the table quickly and to the audience the effect will be startling to say the least.

THE BONDS OF LOVE

By W. W. Durbin

A favorite trick of mine, which I have had in my program for a long while, is the one showing three dozen single key rings, which I place on my wand and carry down into the audience so that they can see they are single. They are then dropped off

the wand onto a tray and then, one by one, dropped into a mirror glass. Picking up a fan, I pick up the glass, and fan it, whereupon the rings unite into a double link chain and which is the old familiar Running Rings. This is taken down into the audience and the rings are run down and, of course, they never come off. This is a most beautiful trick. I usually introduce the trick by saying that this is an old experiment that I have made over a little after the way that women make over old hats by putting new ribbon and a flower on the old hat. I tell them about having had this trick more than forty years ago, (which is the truth, as I secured the running rings from the Eureka Trick and Novelty Co., 87 Warren St., New York, way back in 1879) and I then proceed to show them the single rings, explaining that they are round, never-ending—like our lives, which will go on forever.

After dropping them on the tray on which the glass is setting, I drop them one or two at a time in a mirror glass and then state that the greatest force in this world is love, that it has held the world together since the morning stars sang together in glory and this fan is the fan of love, and with that I pick up the glass and, with the accompaniment of the piano or orchestra, which plays "Love's Old Sweet Song," I fan the glass, and under cover of fan, turn mirror glass around, set it down and immediately produce the running rings and then tell the audience that these rings are now held together by the bonds of love and that whenever there is a perfect love, it is never ending, so these rings stick together and, although the ring runs down, it never falls off, being held there by the bonds of love.

THE IMPROVED TORN CARD AND THE NEST OF ENVELOPES

By H. Syril Dusenbery

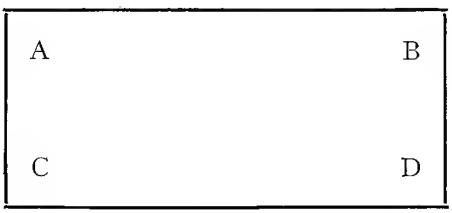
In effect, an envelope is introduced, examined and marked by a spectator who seals it and keeps it in his possession. A card is now selected and torn up. One piece is held back and the remainder deposited in a card box. Upon opening the box, the

pieces have vanished and upon opening the envelope a second is found inside, then a third and a fourth and finally in the innermost envelope the selected card is found restored except for the missing piece which is found to fit exactly. This is a crackerjack trick and has been one of the biggest hits on my program for several years.

Now for the preparation. Take a card, say the Jack of Clubs for the sake of illustration and tear off a corner. Seal the Jack into a small envelope which we will refer to as "A". Envelope "A" is now sealed in one slightly larger, envelope "B". Then envelope "B" and contents is sealed in envelope "C". A duplicate of envelope "C" is also required. This is left empty and unsealed. Now envelope "C" and contents together with its empty unsealed duplicate is placed in a very large envelope which we will call "D" This is left unsealed. Thus in this last envelope we have two envelopes, one loaded and the other quite empty. You now come forward with envelope "D" and reach inside remove the empty duplicate of "C" and pass it for examination. Next have it sealed. Now you take it and place it into "D" once more, but only for a fraction of a second as it just occurs to you that you want this envelope marked. You bring out the loaded envelope "C" and have it marked. It is then returned to "D" and sealed. This may be safely left in the hands of a spectator. Now take your pack of cards and force a duplicate jack of clubs. Have it torn up. Next bring out your card box. This contains the corner torn from the jack in the envelopes. By holding the box above the level of the eyes of the spectators this is not seen. Have the pieces placed in the box. Now lower the box and pick up a corner taking care that you pick out the duplicate corner and leave it in the hands of the spectator. Close the box. PRESTO! Open the box and the pieces have vanished. Now returning to the envelopes, you take the large envelope, tear it open carelessly and remove the loaded "C" which is marked, leaving the empty "C" behind. Give this to the person who marked it and have him identify the mark and tear it open. In due course he arrives at the card in the innermost envelope which is missing one corner and the corner retained by the other spectator is found to just fit.

A NOVELTY WITH PAPER BALLS

As used by A. Felsman



This is essentially a table, or impromptu trick but my magical friends who will take the trouble to master it will find it a welcome addition to their repertoire of parlor effects. By the way there is a scarcity of good novelty effects, and the minds of inventors seem to run more or less to card effects. The following experiment is not new but has a finish that is a knockout when presented properly, combining sleight of hand with practically no preparation.

REQUIRED

Four small wadded paper balls, two hats, one large wadded paper ball which must be wadded large enough to exactly fit in one of these hats, a large handkerchief and an assistant.

EFFECT

A handkerchief (unprepared) is spread on the table. Four wadded paper balls are laid on the handkerchief so as to form the corners of the square. The four balls eventually come together under one of the hats. No duplicate paper balls are used and the four balls may be marked if desired. Then the finale with the large paper ball which is explained later.

EXPLANATION

A, B, C and D are the four paper balls. Now exhibit the two hats and prove them to be absolutely without previous preparation and perfectly empty. Holding a hat in each hand and

showing his hands to be otherwise empty the magician covers the balls marked A and B. Observing that by covering these two balls, the other two balls are visible, he quickly shifts the hats so as to cover C and D, observing at the same time that the two front balls are visible. The performer shifts hats again and covers A and B, and while talking to the audience and also looking straight at them, the fingers of the right hand (under cover of the hat) pick up ball B. This movement, it must be understood, is made without moving the hat, nor should there be the slightest visible movement of the right hand.

Now comes the crucial move of the trick. It is not a difficult move, and if made properly, the whole operation is covered. While the right hand holds ball B under the hat, the left hand removes the hat from coin A, and holds it squarely in front of the right hand. Under cover of the hat the right hand carries the hat and ball away and as the right hand moves away, the hat in the left hand is allowed to fall on the table, where ball B is supposed to be. The right hand then moves over to the left side of the table, and in the act of covering ball A with the hat, the ball held in the fingers under the hat is laid on the table near A. At this stage of the experiment, you have two balls under the hat at A, although your audience believe that there is one ball under each hat.

Now for the second part of the trick. Important: Request your audience to get as close to the table as possible so you can command strict attention. Your assistant who comes in on the finale manages to place himself right next to you on your right. Now take ball C in the fingers of the right hand, hold it up high, so that all may see that you hold a paper ball in your right hand. Go through the movement of placing the paper ball in the left hand, really palming same between the first and second fingers of the right hand. There must be no hesitation in the execution of this movement. You can now proceed to pass the ball apparently in the left hand through the crown of the hat. Lift up the hat with the left hand showing that there are now really two paper balls under the hat and immediately transferring the hat to the right hand. The ball is now concealed under the hat in the right hand. Right hand now replaces the hat over the two balls at A,

adding the third ball. There are now three balls under the hat at A. The process is now repeated with ball D and as a variation you can pass ball D through the ? ? under the table into the hat.

When the hat in the right hand is placed over the balls at A for the last time there are four balls under the hat, although the audience are convinced that there are only three as they are of the opinion that there is still one ball under the right hat at B. In order to pass the ball B (apparently) under the hat at A you must vary the procedure. Simply bend over and blow briskly under the hat at B. The effect is as if you blew B under the hat at A. Lift up the hat at A and show the four marked balls together and then lift up hat at B showing hat to be empty, keeping this hat in the right hand and drop hand to your side with opening of the hat to the rear in position for your assistant to load large paper ball into the same.

Now act as if you have finished your experiment, having caused all four paper balls to pass under the one hat, but if desired you will repeat the trick with only one ball. Your assistant by this time has loaded the large paper ball into the hat, which completely fills the hat. This ball he can easily have concealed under his coat until needed.

Now again place the hat which now contains large ball, ON THE TABLE, care being taken that it does not show and does not drop out. Pick up one of the small paper balls, proceed through movements as before and upon lifting the hat you will seem to be as surprised as your audience on the result you have obtained.

The first part of this trick (before the introduction of the large ball) unlike most sleight of hand tricks, admits of repetition before the same audience. The second method differs slightly from the first, and after you have performed it the second time the audience will be more mystified than ever.

In the second method you use five paper balls instead of four, but of course your auditnce is unaware of the existence of the extra ball. Conceal the fifth ball in your left hand, and arrange the four balls as before. In laying the hats over A and B you do not take away ball at B as in the first method, but allow the extra ball in the left hand to join ball at A. The trick now

proceeds as before, except for the last ball at B. This you must get rid of it in some manner; it is easy enough to slip this ball in your pocket while lifting the hat at A, because all eyes are attracted to the four balls there, or if you wish it can even be dropped on the floor when the finale of the large ball is introduced.

I have taken some pains to describe this trick, giving every detail, because it is really worth the attention of the fastidious sleight of hand artist. It is simple in theory, but the amateur will discover that it must be worked with a delicacy of touch, and with breezy patter, in which case the illusion produced is perfect and if the two methods are used, the effect is really incomprehensible. Don't make the fatal mistake of presenting this trick without the requisite amount of practice, or you will regret your temerity.

THE DISAPPEARING CARD

By Franciscus

When performing the "Card in Cigarette" or similar effect, it is necessary to vanish the torn pieces of the playing card, all except the one corner which the chooser keeps for identification. The following method fills a long felt need; namely the satisfactory disappearance of the torn pieces. It can also be worked as a trick by itself, if so desired.

In effect, the card is torn to very small bits. The performer spreads out a handkerchief over his closed left fist, and with his right thumb forms a "pocket" in the handkerchief, pushing the center of the handkerchief down into his fist. The torn pieces are deposited in this "pocket" and pushed in by the right thumb. The handkerchief is then rolled up around the torn pieces and given to a spectator to hold. At the right moment, spectator is asked to shake out the handkerchief—the pieces are gone!

The secret depends upon an old friend put to a new task — the familiar thumb fake, commonly used for the "Torn and Restored Paper Strip." At the outset, the fake is on the right thumb, which is kept behind the fingers, as much as possible.

When the right thumb makes the "pocket" as described above, it leaves the fake inside. After the torn pieces are dropped in, the right thumb pushes them well down, and thus secures the fake once more, and with it the torn pieces. The hand is brought out rather rapidly, and it is impossible to detect the presence of the fake. The thumb immediately retires behind the fingers, the handkerchief is rolled into a ball, and handed to the spectator. So far, everything is apparently aboveboard, there has been no chance of deception. But while the innocent spectator is fondly holding the precious parcel, the deceitful magician drops the faithful fake into his trusty pocket, and all is ready for the grand finish.

THE ASTRAL ACE

By Walter B. Gibson

While not an entirely new effect, my method of working the following trick is quite unique, and a decided improvement on the similar ideas which have hitherto been made public.

The magician removes the Ace of Spades from the pack, and hands the remaining fifty-one cards to a spectator, with the request that he slip one card in his pocket, without allowing anyone to see its face, to obviate all possibility of collusion or confederacy. Two other spectators do likewise, each placing a card in his coat pocket. The pack is then delivered to the performer. The conjurer explains that the Ace of Spades possesses a remarkable psychic power, and to demonstrate it, he puts the Ace in the pocket of each spectator, requesting it to read the card therein. As he draws the Ace out he holds it to his ear, and immediately names the card in the pocket. When the last card is named, the magician tells the spectators to remove their cards and see if the names were correct; this is done and the cards are found to be the very ones the Ace divined. The Ace is immediately thrown face up on the table, and all the cards may be examined—in fact the effect may be produced with a borrowed pack.

The secret is very simple. When the pack is returned to the performer, he requests the victims to stand in a row, and as

he steps behind one of them, he changes the Ace for the top card of the pack, leaving the Ace on top, by the top change. As he places this card, supposedly the Ace, in the first man's pocket, he notes its denomination in removing the "Ace" from the pocket, he really takes out the card already there; holding it to his ear, he names the card he just put in: i. e. the card he exchanged the Ace for. The card he now holds is presumably the Ace; as he places it in the second man's pocket, he notes its denomination, draws out the card already in the pocket, and names the card he put in. The same is repeated with the third person. This leaves the magician with an ordinary card in his right hand, and the pack, with the real Ace on top, in his left hand. As the customers take their cards from their pockets to ascertain if the performer was correct, he has ample time to switch the phoney card for the Ace, by the bottom change, and to execute the Charlier pass thirteen times without being observed. Hence he is enabled to drop the real, only, and genuine Ace face up on the table, and thus completely baffle his eagle eyed critics.

This trick has absolutely bewildered seventy-two bartenders in the city of Philadelphia, each one paying $1.50 for the secret. The effect is familiarly known as the "Bartender's Dream", and is particularly suited to this type of performer, as the changes can be easily made under cover of the bar. We understand that Carl Brema is working it successfully behind the counter of the Magic Shop.

It is highly recommended by Arthur P. Felsman, of Chicago, who is puzzling out a new method, requiring from one to five confederates.

NEWEST RICE BOWL EFFECT

By Blair L. Gilbert

In this I prepared and worked effect as follows: First I made a copy of some Chinese Characters that looked like a Chinese Laundry Ticket. This I made a photo negative of and printed a number very strongly on Velox or Cyko paper. Several of these I placed in a Changing Canister and put on cover.

On outside of rice bowls with a dab of Conjurer's Wax I stuck a small ink lozenge, also one of orange color. In bowl I put a liquid mixture of Velox Developer, made by dissolving a tube of developer in water. On this celluloid fake was put and inverted.

Both bowls on tray, sack of rice to right. Showed bowls in orthodox manner to be empty, told story about the illiterate Chinaman starting a laundry in his own country, called attention to how he secured his native food by multiplying rice, also showed how he secured water for laundry purposes. Then demonstrated the cause of yellow peril (kicked in yellow lozenge), showed water yellow, then how unclean Chinese nation was, as evidenced by the dirty water (kicked in ink tablet) this being done as bowls are placed together each time, the tip of thumb doing trick.

Now show how rice paper is made by pouring rice in canister, changing and producing the Velox paper. Mention the laundryman cannot read or write, so dips rice paper in dirty water and produces his laundry tickets. The liquid in bowl instantly bringing out the Chinese characters on paper. Paste around bowl so all can see them and take a bow and any kind of applause if you deserve it.

See Patter Department for appropriate Patter.

"THE BOY, THE LEMON AND EGG"

By Olaf T. Gylleck

EFFECT

Performer steps down among audience and requests the loan of a dollar bill. Spectator is requested to mark same for identification, and also to write down the number of the bill. Performer now requests that someone else loan him "an egg or A egg". No one, of course, has an egg to offer, so the performer produces one from under the whiskers of some gentleman in the

audience. Egg is passed for examination, and marked for identification. Performer now gets some boy to step upon the stage to assist in the experiment. Egg is then placed in a small unprepared egg cup, and the cup placed some convenient place where it is in full view of the audience. Performer now brings forward a nickel-plated box (Roterberg Card Box) and asks the boy to place the money in the "safe" for safe keeping. (Bill is first folded twice so to fit). "Safe" is then given to boy to hold in his left hand, and he is informed that when the performer says the "magic words" the money will pass from the "safe" and into the boy's inside coat pocket.

Performer then pronounces the "magic words" (Hokus Pokus Filliookus) and as he takes the "safe" from the boy's hand, he lets the cover fly open showing that the money has disappeared. He then requests the boy to remove the money from his pocket. Boy however, after searching pocket, states that the dollar bill is not in his pocket. Performer appears very much surprised, and states that there must be some mistake, as he has never failed before in performing this experiment. He explains, that as the "safe" is empty the money certainly must be in the pocket somewhere, and asks permission to just peek in the pocket. Instead of finding the dollar bill in the pocket, the performer removes a lemon and upon cutting this open the dollar bill is found therein. Performer remarks that as the money is too wet to return to its owner, he will wrap it up in a handkerchief, so that it will dry. When it has been wrapped, he hands the handkerchief containing the dollar bill to the boy, but as he does so he takes hold of one corner of the handkerchief and snaps it out of the boy's hand and again the dollar bill has vanished.

The boy is then requested to take the egg and hold it while the performer breaks the top of it. Egg is broken and the boy removes the dollar bill from the egg. The boy is then requested to read, out loud, the number on the bill, which is found to correspond with the spectator's number. Performer thanks the boy for his assistance and then carries the bill to spectator who also identifies it as his dollar.

PREPARATION

On the table are:

An ordinary china egg cup (unprepared).
A nickel plated card box (Roterberg's).
A small knife.
A large white handkerchief, in one corner of which is sewn a wad of paper to represent the folded dollar bill.

Back of scenes or "off" stage:

Assistant has "Card in Egg Wand" and a small towel.

In performer's left profounde is a lemon which contains a duplicate dollar bill.

In any pocket that is easy to get at, performer secretes an egg.

In vest pocket, performer has another duplicate dollar bill—preferably a "brand new dollar bill"

EXPLANATION

Performer borrows dollar bill and has same marked for identification and spectator is also requested to write down the number of his bill. (In other words he has the number and you have the money). Performer then asks for "an egg or A egg", which of course, is not forthcoming. During the "stall" trying to obtain the loan of an egg, the performer secures possession of the vested egg, which he then produces from some suitable place. Performer then gets boy to assist him. Boy is then requested to hold the dollar bill in one hand and the egg in the other. Performer brings forward the egg cup and the egg is placed in the cup, which is then placed in a convenient place. Boy is now requested to fold the dollar bill while the performer brings forward the card box "safe" (The card box is too well known to need any explanation). Performer holds the "safe" while boy places the folded dollar in it. Box is then closed and given to the boy to hold in his left hand. After the usual "bull" of saying the magic words, the box is shown to be empty. (At this point the performer hands the empty (?) box to assistant who carries

it off stage and removes the dollar bill and loads it into a "card wand"). While boy is looking in his pocket for the dollar the performer gets possession of the lemon containing the duplicate dollar bill, from his left profounde. Palmed lemon is then apparently produced from the boy's pocket. Lemon is cut open and dollar bill removed. As the bill is too wet to return to its owner, the performer folds it into the same shape as the wad of paper in the corner of the prepared handkerchief, and he apparently wraps it in the center of the handkerchief, but really palming and the boy holds the wad of paper in handkerchief instead. Performer snaps the handkerchief out of the boy's fingers and shows that the bill has again disappeared. Boy is then requested to get the egg and cup. Here the assistant enters with wand and small towel, and gives wand to the performer and takes the handkerchief. Top of egg is now broken with wand and in doing this the original dollar bill is inserted into egg and the boy is requested to take the dollar bill from the egg.

After removing the dollar bill, assistant hands the boy the towel so that he can clean the bill and his hands. Boy reads off the number of the bill and is excused, while performer carries dollar bill down to spectator for further identification.

As the bill is still very sticky, I suggest that the spectator be presented with a clean dollar bill in place of the original. If possible, I give spectator a "brand new bill" in place of his own.

THE ENCHANTED FRUIT

By Louis C. Haley

Just as the Miser's Dream appeals to the avarice of men, so does the sight of beautiful fruit in a magic performance appeal to the senses and meet the instant approval of any audience.

PREPARATION

Procure an orange and an apple of exactly the same size. Now take another orange, slightly larger, and cut in half, scooping

out one half till you have a rather thin shell. This shell will fit snugly either the apple or the orange. Place this shell on the orange, which lies with other oranges and apples in a fruit dish on the performer's table.

PERFORMANCE

Performer borrows two hats, placing them on his table. Holding hat number one in his left hand, he picks an orange from the dish, tosses it in the air, catches it and drops it into the hat. He does likewise with an apple. (Of course, the two particular fruits are used.) Reaching into the hat, performer slips shell off orange and onto apple, then lifts it from the hat, tosses it into the air and then drops it into hat number two. Commanding the fruits to change places, he then takes the apple (minus shell) from hat number two, drops it into hat number one; taking the orange therefrom and dropping it into hat number two; showing that the transposition has taken place. He now takes the apple from its hat, wipes it with a napkin and hands it to some little boy in the audience, returning the hat with thanks to the owner. Returning to the stage, he takes orange, wipes it with the napkin, removing in its folds the shell, pocketing the napkin; then hands orange to some little girl, returning the other hat to party loaning it. From the description, it sounds as if the trick was over with the transposition of the fruit, but make no mistake in trying to keep the fruit for yourself, for the boys and girls will be your willing press agents and the older people will want to see and handle the MAGIC FRUIT.

NOTE:—In tossing the apple with the orange shell on it into the air, the fruit, of course, must be held with the orange side to the audience. If, as you toss it, you revolve the apple rapidly, you will find that the gyroscope principle applying to the whirling apple keeps it secure in that position. The shell principle is well known, but, I believe the application of it to fruit in this illusion is original.

A "NO-ASSISTANT" CRYSTAL GAZING ACT

By William J. Hilliar

For the magician who works alone, the one drawback to him including a crystal gazing act in his program has been that nearly all of the present methods require one or more assistants, and even then the majority of the secrets being sold are worthless when put to the practical test.

I have devised a method absolutely practical in every respect; that will baffle even the wise ones, and which is worked absolutely alone. I may say that I am employing the identical modus operandi myself at the present time, playing to the same people over and over again without ever a suspicion being created that all is not genuine crystal gazing.

No electricity, no phones, no blackboards, no turbans, no changing bags or baskets—nothing to remotely suggest trickery.

Well—"Show me"—I can hear the reader say!

Arrange your table with a shelf at the back, about two inches below the table top. Shelf extends the whole width of the table, but has the fringe running all the way round. On table in a small pedestal rest your crystal.

The questions are written on small cards about one inch by two and a half in size, distributed by performer, who now returns to the stage and picks up an ordinary unprepared metal tray—but is holding with the fingers under the tray a small stack of phoney question cards. This should be held in the left hand and the questions are collected on this tray, performer asking writers to place their cards face down. As they are being placed on the tray, the performer in a natural manner, with the right hand, occasionally straightens the cards into a pile.

After all of the questions have been gathered up, the performer turns around and walks back stage; but under cover of this move the right hand grasps the tray, the left hand places the hidden cards on the top, and the right hand slips the genuine cards under the bottom of the tray. Upon once more facing the audience, the performer pours the questions (?) off the tray onto

a small stand; tray is casually shown empty and placed on another table, the real questions being palmed and actually pocketed if necessary.

The switch of the questions only occupies one second and is absolutely indetectable as a trial will prove.

Performer now sits at table where the crystal is, and taking a handkerchief out of his pocket to polish the glass, brings questions with it and they are dropped on the shelf at back.

The performer now apparently gazes into the ball, but in reality down on the shelf and easily reads the first question. While answering that, the left hand, casually moving around with the handkerchief, slides the top card one side, enabling the second question to be read. This of course is continued—the last two questions being memorized and answered down in the audience.

While gazing, shield your eyes with your right hand, thereby preventing the audience from noticing that you are looking down.

ONE OF MY FAVORITE TRICKS

By Clarence T. Hubbard

If I suddenly found it necessary to throw all my tricks on their own resources I am sure one of them which would do good credit to itself would be the ribbon and envelope trick. I mention this not with any ill respect for the experiments that make up my repertoire but in consideration of the fact that most of my tricks are Hubbardized to meet the peculiar needs of my program. Therefore, when Mr. Dornfeld invited me to contribute one of my popular features I selected the one just mentioned.

This experiment, while not calling for any especial dexterity, is nevertheless one of pleasing appearance and good mystification but the reason why I honor it so highly is due to its good entertaining qualities. In effect it is very simple. Three ribbons of different colors are vanished and each respectively found in an

envelope, a series of envelopes of different sizes being first shown empty and then nested one within another. While the very announcement of this effect does not appear extremely startling and perhaps not so refreshingly new, the method I employ is really the essence of simplicity and yet puzzling enough to have resulted in the inquiry of several magicians as to just how, when and where I got the "load." The trick calls for four envelopes, the first one a small one and each succeeding one a bit larger. After being shown empty they are sealed one within another and allowed to be held by a volunteer from the audience or rested against any object. The ribbons are vanished in any way desired and found in the envelopes as mentioned. Personally I vanish the ribbons through a changing handkerchief bag gaining a few additional laughs by having the ribbons change to a lady's stocking which is generally startling to the beholder who rather firmly asserts that he has a good grip on the ribbons.

As the reader well knows, duplicated ribbons and envelopes are used and following is the method by which I go about it. Taking a large legal size envelope, I simply make it into a double envelope in the usual manner. In the back portion of this large envelope I conceal the three nested envelopes each one of which contains a ribbon. It can then be seen how simple it is to show each envelope empty yet to seal up the entire outfit and without any false moves or delicate dexterity produce the result which I know from actual experience is most puzzling to all audiences. Simple as the experiment may sound I commend it to all readers, and if the present holder of this book does not think it contains sufficient call for magical skill, he can easily supply same by evolving some original little way to vanish the ribbons. The trick offers a good background for adaptable patter and considerable fun can be gained by naming the ribbons as well as in making humorous references to the envelopes. In fact, when doing the experiment I always explain how the first envelope was the size I was originally familiar with in receiving my checks and the second one the size I later on got accustomed to, then the third and finally the last big one which when I am exhibiting to be empty I remark to be a special one that I brought along for the evening's profits.

A CARD FAIRY TALE

By Jean Hugard

EFFECT

A pack of cards is really shuffled several times, a spectator chooses a suit and the cards of that suit are removed, just as they chance to lie after the shuffle. Taking this packet, the conjuror tells a little story, at each word he removes one card from the top of the pack and replaces it at the bottom, but whenever he names a card or a number, he turns over the top card which is found to correspond. This is continued to the last card of the suit.

REQUIREMENTS

A pre-arranged deck and the ability to riffle-shuffle. The heart suit is taken out and arranged in the following manner, face up: 7-5-3-10-9-6-jack-ace-king-4-2-queen and 8. The packet is turned over and placed on top of the rest of the deck which is then placed into its holder.

PERFORMANCE

The magician removes the deck from its holder and shuffles by the overhand method by undercutting about twelve cards from the bottom and running them on top of the heart suit. He then offers the deck to a spectator to choose a card but is careful to spread the heart suit only, any one of which is taken. This card is left in the spectator's hand and the performer again shuffles the cards this time using the riffle shuffle. The deck is divided by the right thumb just at, or a card or two below the eight of hearts and the two packets genuinely riffled. In squaring up the deck, the performer again divides it, this time a few cards above the middle and again a genuine riffle is made. The two riffles should be made rather slowly and very openly, and the deck each time should be squared up in such a way that there can be no doubt as to the shuffles being genuine. Yet it will be found that the heart suit is in exactly the same order—altho spread thruout the deck. The performer now has the suit of the chosen card named. Hearts.

He removes the hearts from the pack calling special attention to the fact that they are taken out just as they chance to be after the shuffles. They should be removed by spreading the deck face up and taking out first the eight of hearts throwing it face downward on the table, then the queen, two and so on. One heart card having already been removed by spectator there will be only twelve in the packet. Conjuror remarks "We should have thirteen cards" so saying he picks up the packet, turns it face upwards and counts them, at the same time noting where chosen card belongs and making a break there with his finger. Finding only twelve cards he remembers that one card is held by a spectator. He cuts the pack at the break and asks the holder to replace the chosen card therein. Remarking that no matter how much a deck may be mixed up, the cards of a certain suit will always return to their original order, he tells the following little tale, at each word passing one card from the top of the packet to the bottom, but when a card or a number is called off, the top card is thrown face up on the table." This is the tale of the Jack of Hearts, who stole the tarts. He ate (8) seventy-five (7-5) and was so sick (6) the King thought he was threatened (3-10) with appendicitis, but the Queen at once (1) came to (2) the rescue and by good for-tune (4) saved his life. Like the cat he had nine (9).

DUPLEX DATE READING

By Charles T. Jordan

Two parties note the date on their own half-dollar, and place the date sides of the two coins face to face. You take them in that condition in extreme left finger tips, and rub them with right palm then you take them in right fingertips, and rub them with left palm. Again taking them in left fingertips, you pass them back to their owners, still with their date sides face to face. Everything seems absolutely fair; YET, fingertips to brows, you impressively announce both coins' dates. Do not despise this on account of its extreme simplicity, but try it and note the effect on the spectator, which is what really counts. It all lies in a subtle exchange and re-exchange of one of the coins. Have in right

palm (date side out from palm) an extra half-dollar. Take the two borrowed coins by their edges in left thumb and fingertips, which are bunched in a circle about the coins. Right hand, in stroking upper coin, silently leaves the extra coin on top of it, and at same instant left fingers allow the lower borrowed coin to fall into left palm, DATE SIDE UP, where you easily read its date. Nothing seems changed, as two coins are at fingertips, upper one date side down. Right hand rubs them, then takes them from above, by fingertips, exactly as left hand held them. Turning right hand over, DATE OF FORMER UPPER BORROWED COIN IS EXPOSED. Left hand in rubbing them, leaves borrowed coin on top, date side down, and your coin falls back into right palm. Left hand again takes coins and returns them to company in same position as when borrowed. Right hand disposes of the extra coin to pocket, you revealing the dates at your leisure.

"THE KNOCKOUT"

By James Kater (Thompson)

The following impromptu effect cannot be fully appreciated until actually tried out. In cold print it may not appear promising, but after an experiment and the resultant look of consternation on your assistant's part will amply repay you for the little practice required to perform this trick.

This is especially suitable for parlor work and should be done at a small table, with your audience close to you, preferably a friend on the left side so as to hide any perceptible movement.

Before starting the experiment secretly vest a drinking glass, half filled with water; that is tuck it up underneath your vest where it will remain without fear of falling. State that you are going to show what control you have over a coin (any piece of money). Lay the coin on the table, cover with a playing card and over this place a soft hat (fedora, or the like). Inquire what some party wants, heads or tails, (preferably the man on your right). No matter what he says lift hat and card showing coin. If correct—"See how easy it is to handle with a little kindness". If wrong—"That's funny, it doesn't seem to work this evening."

On the second trial have him lift the card himself, and while doing so, under cover of the hat, which is naturally held close up to the vest, secure the glass of water, placing it under the hat with right hand and grasping glass through top of hat with left hand.

State that you will attempt it in a different manner; having party place down card, you place hat (and glass of water) on card, coin is taken, palmed and apparently thrown through bottom of table. Again inquire what is desired — "heads" or "tails" Tell party to lift hat himself, and reposing thereunder, much to his surprise, he will find the half filled glass of water.

"LAMPINIGRAPH"

By P. Lampini

EFFECT

A spectator is requested to write their age on a small piece of paper. The performer is out of the room at the time this is being done. He is called in and by feeling pulse of the victim, he tells them what number they wrote on the paper. The effect is very mystifying and canot be beat for an impromptu trick at parties, smokers, etc.

EXPLANATION

The modus operandi is very simple. A confederate is used, who directs the victim what to do while the performer is out of the room. He sees the number as it is written on the paper and then instructs spectator to fold it up very tightly. Then he lays it on a table or chair. A key or code is used. Supposing you are using a table top to work on. Mentally divide it into ten parts, five in the top row and five in the bottom row, thusly

1	2	3	4	5
6	7	8	9	0

and in laying the paper down it is placed on the last digit of the selected number while the pencil is laid on the first digit. The

number the pencil lies on is always the first one. Thus if the pencil lies on 9 and the folded paper on 1, that number would be 91. If both paper and pencil lie on the same number it would be that number repeated twice, as for instance, paper and pencil both on top of 6. That number would be 66. Of course the numbers are not marked out on the table but are simply a mental diagram. Simple, too. The first space will always be 1. The middle space of the upper row 3 and so on. Try it out. It's great.

"THE DIVINATION"

By H. L. Latz

EFFECT

Spectator selects a card from the deck, shows it to his friends and is told to think very hard of said pasteboard and to banish from his mind, all other thoughts. Card is replaced by a spectator himself into the deck and shuffled. Everybody holds hands of person next to them and is asked to think of the name of the card. Performer takes his watch from his pocket opens back and shades with hand. Each person in turn gazes into the back of the watch and notes a tiny reflection of the selected card. Performer with good presentation can make the audience believe they are seeing the reflection of their card from their eyeball where it is mentally photographed as soon as thought of. Very effective and practical as well.

PREPARATION AND PRESENTATION

A card similar to a miniature card previously pasted in back of watch is forced on victim and it is done. Can only be done right once and will not bear repetition, but properly presented will cause more excitement and comment than a great many other more spectacular tricks.

A TANTALIZER

By C. J. Maly

EFFECT

Performer offers a solid wooden wand for examination, likewise a newspaper. He then kneels on the floor on one knee and has spectators surround him. He then wraps wand in the paper and after a few mystic passes, paper is handed to one of the auditors who opens it and finds wand has vanished. It is then reproduced, if desired, from wherever performer chooses. The beauty of this effect is that no servantes, wells, etc., are necessary. Performer can remove coat and vest if desired.

REQUISITES

Ordinary solid wand. Piece of newspaper large enough to wrap around wand and permit of ends being twisted. If you desire to reproduce the wand, a duplicate is previously hidden.

PREPARATION

Open seam on inside of right trousers leg for an inch or so and fix it like a buttonhole. This opening should be about an inch below the knee. The exact position can best be found by kneeling on left knee and you will find that a sort of small pocket forms a short space below the knee. There is where you make the opening. On inside of trousers leg, attach a bag, long enough to let the wand go well down in it.

PRESENTATION

Hand out wand and newspaper for examination. Get down on left knee and have audience surround you. Lay paper over right knee and roll wand up in it, rather loosely, then twist upper end. As you do this the opposite end, by practice will be found to be right over the opening in the trousers. Just before removing the paper from the opening, stand up, and wand will slide down into the long pocket. Then twist the opposite end and it is done. This sounds rather complicated, but it is a real mystery and once tried will always be used.

THE NEEDLE TRICK WITH DIFFERENT COLORED THREADS

By Jesse A. Mueller

EFFECT

Performer hands committee three or four spools of thread of different color, two packages of needles and a glass of water to examine and also asks committee to examine his mouth to "make sure there is nothing in the way of rubber or pockets in the mouth" The needles are taken from the paper and placed on the tongue and swallowed (?) then the other paper of needles is treated the same way. You then ask the committee to hand you any spool of thread they wish and the spool they hand you first you will use as there is no forcing. You break off about two yards of thread, chew it up and swallow it, drink the glass of water and ask the committee to again examine your mouth. You cough up the knotted end of the thread, give it to the committeeman to hold and as you back away the needles appear threaded on the thread.

PREPARATION

Take two packages of seven or eight (Betweens) needles and three or four spools of silk thread of different colors. Get a small circular file and a sharpening stone. With the file smooth out the hole which runs through the spools so that it is perfectly smooth. From each package of needles take half by taking out every other needle. Then each package of needles although it contains half a package appears to contain a whole package. The needles taken out are dulled on the stone and threaded on about two yards of silk thread on one of the colors. Wind about two inches of thread around one needle and then lay the needle alongside of the first and wind again about three inches of thread and another needle and so on until all the needles are wound on then make a large knot at the end of the thread and wind up all thread to knot and slip knot down over points to hold thread from unraveling. Another set or load must be made for each

color of thread used. Take four ordinary pins and place them in the inside of the tail of your coat points up and hook each load on the point of a pin remembering the position of each color. You are now ready to present your trick. Mouth can be examined as it is empty. Take all needles from one of the papers and place all on tongue and push needles up under left upper cheek. Practice with toothpicks about as long as the needles. Do the same with other paper of needles. Ask committee to hand you any spool they want and as they hand you a spool your hands are in back of you and with the right hand pick off the load corresponding to the spool given you. As you are handed the spool in your right hand you insert load in hole in spool and hold spool with thumb over one end and forefinger over other thus showing hands empty. Pull off with the left hand the required length of thread and bring up right hand to bite thread off spool at same time removing thumb from hole in end of spool and throwing load into mouth which you conceal in your right upper cheek. *Danger!* In throwing load into mouth care must be taken that your tongue is in such a position as to stop load from falling down throat. Chew up and apparently swallow thread after knotting end but conceal in left cheek and in coughing up knotted end of thread work down the load and pull the thread out by the knot first.

MYSTO'S ORIGINAL FOUR ACE CARD TRICK

By Arthur H. Buckley (Mysto) of Buckley & Helene, Australian Mind Readers.

The following is my original version of the Four Ace Trick, and I believe that it will be a welcome addition to the repertoire of magicians using cards. A few somewhat similar effects have been described at times, but as I have been doing this trick for several years, I believe I am the originator of this particular routine, and I am sure you will note several very poignant details which you have not met heretofore.

EFFECT

Four aces are placed, face up, on the table; on each of these, three indifferent cards are placed, also face up, but at right angles to the ace, so that the ace is visible at the bottom of the pile. Each packet is now picked up and squared, and dealt out on the table—one card at a time, placing the three indifferent cards in one pile, face up, and the ace to one side, face down. The second packet is picked up and the three indifferent cards from it are placed face up, and the other ace placed to one side with the first one, face down. The same is repeated with the other two piles.

The indifferent cards are now placed back on the pack, and the pack shuffled. Four piles, each containing four cards, are now dealt face down on the table. One of these piles is selected, and is found to be the four aces. The other packet, which apparently contains the four aces, is turned over and is found to contain indifferent cards.

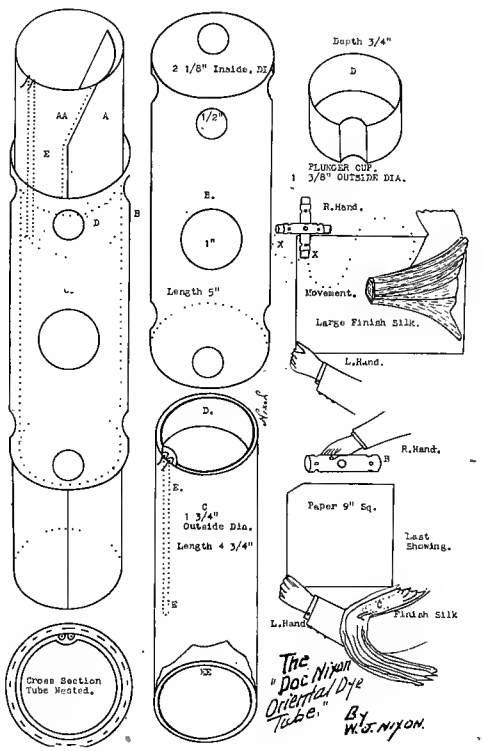
EXPLANATION

Four aces are placed face up on the table, and on each of these aces you apparently place three cards, face up, in such a way that the ace still shows at the bottom of the packet. I say you apparently place three cards—because in reality you place four. The well-posted card manipulator will no doubt have his own particular method of executing this sleight, but the following is my pet method. The deck is held in the left hand; fingers at top and thumb at bottom (bottom meaning end toward body) face outward, and as thumb of the right hand comes up to remove first card, slip card from back of deck into hand at same time. Then continue to take two more cards from the front—one at a time, counting one, two, three. This is repeated until you apparently have three cards on each ace. Now pick up and square up first packet, and with faces of cards down, hold in position to make the move which is commonly called the "glide"; remove the first card from the bottom and place face up on the table. Do likewise with the second card, but in reaching for the third card, execute the "glide"—that is—draw bottom card back and take the

two remaining cards, placing them on the table as one card. Then place the remaining card which is in left hand—face down on the table, leaving the impression with your spectators that you have discarded the three indifferent cards and placed an ace to one side, face down. Repeat the above with the second, third, and fourth piles, placing all (apparently) indifferent cards in one pile. Gather up these cards and place on top of unused portion of pack, leaving pile of four cards on the table, which the audience believe to be the four aces. The pack is now shuffled, but the 16 cards just added are kept on top of the pack by means of a false shuffle. I would suggest the jog shuffle, explained in Erdnase's book. Then deal out on the table four cards from the top of pack, from left to right. Repeat this until you have four cards in each pile, always dealing from left to right. You will now see that aces will be in the third pile from the left. This pile is forced in the usual manner, and the trick terminated by showing the transposition of the four aces and the four indifferent cards.

THE "DOC NIXON" ORIENTAL DYE TUBE

By W. J. Nixon



Void of incidental music and redfire, I modestly claim to have invented and constructed a simple piece of apparatus for performing the every charming dye tube experiment.

EFFECT

On a small tray resting on a stand center stage, and in conspicuous harmony with other magical apparatus, a perforated metal cylinder is noted. Owing to the many and large perforations a clear view of the interior is seen. Alongside rests a sheet of paper and a white silk handkerchief. Performer takes

the sheet of paper and coils it into a tube, and places the metal tube over it napkin ring fashion, which retains the paper thusly coiled. Having shown the white silk freely, he inserts it into the near opening of the paper tube and extracts it at the opposite end showing the tube free of obstruction. He repeats the inserting of the white silk and withdraws a red one. This he inserts, and removes a blue silk. Inserting the blue silk, a red white and blue flag is projected thru the opposite end of the paper tube, and when fully removed, shown freely placed upon the performer's left arm, the paper tube uncoiled and with the metal retainer tube shown freely not to conceal the missing silks. The performer looks wise, smiles blandly, and midst hand-clapping of meritorious response on the part of the spectators, bows off stage, having put over another pleasing and charming mystery.

CONSTRUCTION

Kindly refer to sketch. Full length drawing represents the dye tube in complete form and ready for the experiment. "A" shows the paper which is of oiled stencil paper variety 9" square, and cut mitre fashion at corners to allow the metal tube and fake easy passage insertion. "B" shows the metal retainer tube 2⅛" dia. inside, and 5" long. Note the four ½" holes top and bottom and the two 1" circular openings, center of the M. Tube. "C" is the fake or load chamber, 1¾" outside diameter, and 4¾" long. "EE" is a heavy ring soldered flush with the bottom to help retain the silks inserted at loading the fake. "E" shows two hooks at the extreme ends of a continuous steel wire formed (U) fashion and held in position passing thru the center of two smaller tubes (⅛" dia.) soldered to the interior top edge of the fake. These hooks are termed extension hooks and are down at loading and engage the top edge of the paper tube when placing the metal retainer tube in position. The hooks can be made, using a long hat pin of the female variety. Prior to forming the hooks, and after making the (U) turn, insert the wires thru the smaller tubes. "D" shows the plunger cup ¾" deep and 1⅜" outside diameter. Note the jump over space used to permit the tube sliding up and down on the inside of the fake irrespective of the space taken up by the two hooks when all the way down at the

beginning of the experiment. The cross section tube nested shows the various sections in position. Outer ring, the metal retainer tube. Dotted line the paper tube. Next ring the fake showing the smaller guide tubes and hook wire. Inner circle shows the plunger with pumpover opposite guide tubes of fake.

MANIPULATION

Read carefully and rehearse each move, before public performance. This is absolutely necessary for success. The apparatus is successfully shown and perfectly arranged for a smooth performance, and if you fail do not blame the apparatus as it is wholly at your mercy, so, dear friend, be merciful and the wonderful returns are all your own. You require two white, one red, and one blue silk handkerchiefs of the Liberty silk variety, made about 12″ square. The flag is of similar light material and about 18 x 24″ Fold these after the manner of accordion plaits, first lengthwise, then into small squares in the opposite direction. Load the flag in first; blue second; red third; white last. Make certain the cup plunger is resting hard against "EE" prior to loading in the silks in fake. Place the fake upright into metal retainer tube, with the large centre hole facing spectators, and the hooks of the fake over front top rim, about ½″ to the left of the large centre hole. Rest paper and white silk close by. All is ready for experiment.

Performer comes forth and picking up the small square sheet of paper forms it into a coiled tube, holding it in an upright position in left hand. With his right hand thumb slightly in the large front hole, and forefinger in the rear one, causing the fake to be evenly lifted under cover of the metal retainer tube, he raises the metal retainer tube and places it over the coiled paper tube. As the fake is inserted, decrease the pressure of the thumb and forefinger allowing the paper to pass upwards, the top edge engaging the two hooks of the fake, these extending as the fake drops in place. Place the thumb of the left hand in the large hole facing you, and the forefinger in the front one and hold the whole apparatus horizontally. See that the two hooks are

to your right and facing your body. With free right hand pick up the white silk and, showing it freely, insert it in the right hand opening of the paper tube and remove it from the opposite opening, proving the interior of the tube free of obstruction. Show the white silk freely and reinsert it and immediately extract a red silk from the opposite opening. Show this silk freely and place it into the mouth of the paper tube and withdraw it thru the opposite opening colored blue. This is shown freely also and replaced into the front opening of the paper tube and a red, a white and part of a blue silk is seen protruding from the tail opening. Here you exchange hands and hold the apparatus similar, though now using the right hand. With the apparatus in your right hand, thumb in original position and the forefinger now free, the second finger grasping the outer large hole, remove the flag from the tube with your left hand, waving it to open wide. Now reach your right hand towards the top edge of the flag, and grasping the upper outside end between the second finger and the forefinger, with the aid of your left hand spread the flag fully open (see movement sketch;) with apparatus held upright (X) half turn it down (X) and in an (S) movement "dotted line" bring the tube squarely under the center of the flag and let the left hand come down fully covering it with the top portion of the flag. (See insert sketch.) Now raise all and swing the outer edges of the flag clear and over your left arm, about the elbow, and with a continuous movement downward, permit the two hooks to catch in the cloth of your garment, remaining there with the fake suspended under the near ends of the rested silk flag. (Note "C" in arm sketch.) Next draw paper holding it in left hand, and with metal retainer in right, show both empty, and either exit off stage or simply place the paper and tube on table and lift flag, grasping the fake and, under cover of the flag, rest all on the table. Thus a big-time mystery is finished.

"PHANTOM RING TRICK"

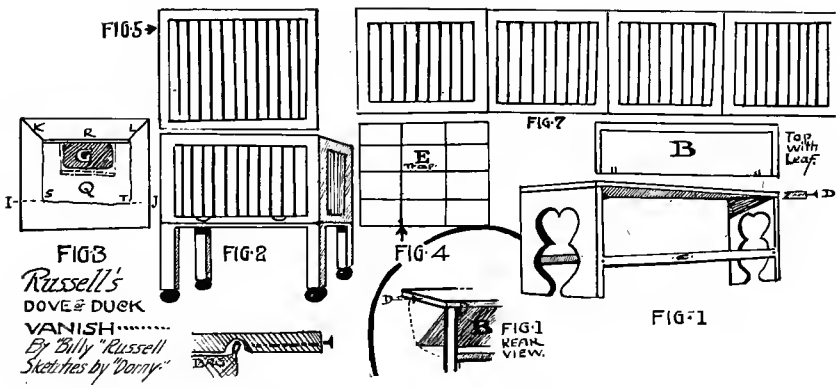
(IMPROVED)

BY S. O. PAUL

In the old trick, a ring was given for examination, then the performer permitted one of the spectators to securely tie one end of a piece of strong cord, about a yard in length, to his wrist, and the other end to the other wrist, leaving about a foot or more of rope between the two wrists. He would then take the ring in his fingers and turning around or going into another room, would return with the ring swinging on the cord, between the two wrists. Then he would take it off and pass it for examination.

In the improved method it is possible to fool those who know the modus operandi of the trick, viz.: having a duplicate ring hidden by the coat sleeve already on the wrist. The rings used are what are known as Chinese bracelets and can be bought in any Chinese store for fifteen cents or so. Get two of them. Put one around your arm and pull down your coat sleeve. Then pass the duplicate for examination, and retire, after having been tied, and do it a few times. When you leave the room for the last time, you break the ring that is already up your arm and hide the pieces for the time being. Then come back and if some one accuses you of having a duplicate ring up your sleeve you can prove that they are mistaken and the laugh will be on them. If no one challenges you, have a confederate who will say "Oh I know how you do that. You have another ring up your sleeve." It makes a very good effect in that way.

RUSSELL'S DUCK OR DOVE VANISH



The vanish herewith described is the invention of Wm. A. Russell of Batavia and has been pronounced by all who have seen it to be the most deceiving of any vanish of its kind ever produced, every square inch of the apparatus employed being freely shown to the audience at the beginning of the trick.

EFFECT

A small table is wheeled onto the stage. On this table the performer erects a cage, over which the two assistants spread a foulard. The birds are handed to performer who places them in the cage from the rear. At the shot of a pistol, the foulard is removed, freely shaken, the cage is "knocked down" and the table top is removed and placed flat on a rear table having a seven-eighths of an inch board top and no drapes. The base of the first table is tipped forward and the birds have "flown."

EXPLANATION

Referring to diagram, (1) is a fancy table which is to be set in the center of the stage, about six feet from the back drop, when the act opens. (B) is a table leaf that folds up under the table. The upper side of this leaf is covered with the same

material as the back drop. When the release (D) is pulled, the leaf drops down flush with the rear table rail (C). (E) is a trap in the table top (4). This table top is divided into squares by tacking on brass oilcloth binding as the lines show. In one of these squares the trap is placed. (E) is a window bolt release. When pulled, trap (E) raises (spring hinges) into cage leaving trap open for performer to insert birds. (3) shows the under side of the table top (4)-(Q) is a black canvas bag to hold the birds. (G) opening in canvas bag which is bound with a circle of heavy wire. This opening comes just under the trap (E) and is always open until the curtain (H) drops over it when the two bag releases (I and J) are pulled, which allows the bag to swing free on the cords (K and L). (H) is a small black cloth curtain weighted with an iron rod at the bottom, the top being sewed to the canvas bag just above the opening. The curtain is rolled up on the iron rod and placed just above the opening when the trick is being prepared. When this curtain drops it covers the opening in the bag and prevents the birds from escaping. (7) Sides of cage, hinged together. (5) Top of cage.

PERFORMANCE

The table, Fig. 2, is wheeled onto the stage, the board, Fig. 3, being in place and forming the top. Place this table three feet in front of table (Fig. 1). The cage is now erected in full view of the audience. Two assistants pick up a large foulard, which is lying on table (Fig. 1). Opening it in front of table (Fig. 1) it is held in such a way as to hide for a moment table (Fig. 1). The assistant on the right end pulls out the left release (D) and leaf drops down. By this time the performer will have finished erecting the cage on table (Fig. 2). Assistants bring the top of the foulard forward and spread it over top of the cage, hiding all of the same. Foulard should hang about three inches below bottom of cage. Birds are now handed to performer one by one. He places them in the rear of the cage and down thru the trap into the bag. He closes the trap and fires pistol. Removes the cloth and pigeons have vanished. Removing cage, it is folded up

and placed to one side. Assistants, one on either side raise up the bottom board of the cage (also is top of table). The back being lifted up first, they pull the wire releases (I and J) and the bag swings clear of the board from the two points (K and L). The curtain (H) unwinds and covers the hole in the bag. Assistants swing board back and place it on top of table (Fig. 1), the bag containing the birds coming down behind the leaf and the performer shows the skeleton of the table. All parts of the apparatus are now in full (apparently) view of the audience.

DETAIL

Release (I and J) are made of motorcycle wheel spokes, they operating thru holes drilled into the wood. A window bolt may be used at (D). A friction catch in the rail (C) will engage the leaf when it drops and keep it from swinging. It is well to sew a heavy wire across the top of the bag at (R). A small ring is sewed to the canvas bag at (S) and one at (T). These rings fit into two small notches cut into the table top where they are engaged by pushing in the two releases (I and J), thus holding the bottom of the bag in place until released as shown at (U). Two hand holes should be cut into table (Fig. 2) as shown at (V and W) and two more on the opposite side of the table, thus making it easier for the assistants to pick up the table top.

THE "PRACTICAL" THIMBLE COLOR CHANGE

By A. P. Saal

EFFECT

A white thimble is held in the left hand, right shown empty from both sides, white thimble is placed on first finger of right hand. Now by simply passing left hand over white thimble it instantly changes to red. The thimble can be passed for examination both before and after the change.

METHOD

Two thimbles are used, both being in the left hand at the beginning of the trick. The palm of the left hand about waist high held toward the body. The white thimble is held between the first finger and thumb of the left hand so that it is visible to the audience, while the red one is placed further down in the hand between the second finger and the thumb. Right hand now shown empty from both sides. In the act of placing the white thimble on the first finger of the right hand, at the same time secretly introduce the red one by thumb-palming it with the second finger of the right hand. Left is now shown empty by first showing the back of hand, then palm. In the act of turning it back again introduce the red into the left with the second finger. Now all that remains to be done is to pass left over right. By so doing you thumb palm white thimble and place red one on first finger of right hand. In presenting red thimble for examination it is a very simple matter to dispose of the white one. If patience is exercised and this effect studied it is worth the trouble. Shortly after inventing this little sleight I presented it for Theo. Bamberg, also Dr. Wilson, and they were both very much puzzled. I use the above change after the production of eight white thimbles. After changing one of these to red via the above method, I place two white thimbles and the red one to the front of table. Then show three tubes empty and place one over each thimble, upon raising them they are found to be three times as big. Makes quite a novel ending to the usual thimble trick. Got the above idea from Prof. Hoffman's "Latest Magic" where he describes the effect using billiard balls. Anyone wishing to use the idea of the enlarging thimbles write to F. G. Thayer as he made the ones I have and I imagine he has my original drawing on file. The large red thimble is made on the principle of the vanishing lamp from tray. After changing small red one to large thimble in the act of picking up large one tip it over so as to vanish same and show small one again, thus showing how simple it can be made to its original size again.

"THE COFFEE, MILK AND SUGAR TRICK"

By George Schulte

Every conjuror has one or more favorite effects, whether original or otherwise. To my mind, one of the best magical ideas in the realm of conjuring is the always pleasing and entertaining, "COFFEE, MILK and SUGAR TRICK." This particular effect has been presented in many different forms, from the old-fashioned Coffee Vase to the Kellar, Roterberg and Conradi conceptions. I prefer the latter, as the most appropriate the apparatus in the Conradi Coffee Trick is suggestive of the effect produced. It consists of a coffee pot, creamer and sugar bowl.

In my opinion the most important part of a magical idea is not the secret but its presentation, the personality, showmanship and manner that a conjurer displays when putting over any effect is by far more important than how it is done.

Before describing my way of presenting the coffee trick I will however give the reader a brief outline of the construction of the apparatus employed. The coffee pot is made of brass highly nickeled, with an inner shell; that is, a double compartment, one to hold the coffee and the other the paper shavings. The cream pitcher is built on the same order, without a lid, and the sugar bowl has a double top, by that I mean, it is cone shaped; the sugar is concealed in this and held in place by a round disc, when the cover is turned slightly, the disc is released, thus giving the bowl the appearance of being filled with sugar.

The creamer and sugar bowl like the coffee pot are made of brass highly nickel plated, this gives the apparatus the appearance of silverware. As a climax I use the bewitched coffee cup, this piece of apparatus is listed by most dealers. I will now give the reader my method of presenting the effect.

Into the coffee pot I place a small quantity of brown paper shavings, from a brown paper bag, into the sugar bowl, pink paper clippings from a pink paper bag, and into the creamer I tear up a small piece of flash paper. While doing so I drop a small piece of the flash paper into the coffee pot and also the sugar bowl. I then

light a match setting fire to the flash paper in the creamer, as I set fire to the paper in the coffee pot, I quickly close the cover, the same is done to the sugar bowl, while the flash paper is still burning I place the cover in position.

With a wave of a wand, I immediately begin pouring out a cup of coffee; from the creamer I pour the milk into a glass pitcher, I then take up the sugar bowl, twist the cover and lift it off the bowl. It is seen by the audience to be overflowing with sugar. I ask some spectator if he would like to sample some of the coffee, I pick up the prepared cup, (Bewitched Coffee Cup) coffee and cream are poured into it, and offered to some gentleman, just as you are about to serve it throw the contents of the cup into the air, and instead of the coffee and cream a shower of paper shavings fly out of the cup."

THE TORN AND RESTORED PAPER NAPKIN
(And then the Explanation)

By C. J. Stilwell

In this experiment you perform the trick of tearing a paper napkin into a number of pieces, a tap of the wand restores it to its original form, then you initiate the audience into the mystery by a full explanation of the modus operandi, only to end up with a baffling surprise to them at the finish. I consider it fit to grace the program of any magician, as it can be done anywhere with a few tissue napkins and the wand. If you haven't a servante, carry the wand in the pocket and use pocket for servante.

Use soft tissue-paper napkins, procurable at any 5 and 10c store. Four are required. Two are wadded up into tight balls, about 1¼ inches in diameter and laid upon the seat of a chair. Over each of these is laid another paper napkin in plain sight, in such a manner that in taking hold of the corner of napkin on top, in each case a balled one is secured at same time in the hand, unbeknown to the audience. To introduce the trick, pick up one of the napkins in view, palming the ball secured at the same time, and

after showing the visible napkin, tear it into a number of pieces. I hold the palmed ball in right hand. Now take the torn pieces and crumple them up into a ball which will be a duplicate as far as appearance goes of the one palmed. When crumbled tightly, bring the palmed ball to finger tips alongside the ball of torn pieces, and SQUEEZE THE TWO BALLS TOGETHER so that it looks to the audience as though you have but the one ball of torn pieces which you have just formed. This is held in right hand. Now transfer to the left hand ONLY THE WHOLE NAPKIN BALL, retaining the torn pieces ball in right hand, which immediately picks up wand and gives the ball in left hand a little tap. (By the foregoing movements you have removed all doubt from the minds of the audience that you have more than one napkin, the torn one, in your hands, as they see your hands are empty with the exception of the one (?) ball at finger tips.) As the wand is picked up, the torn pieces are dropped from right palm into servante, leaving the hands free to open the ball in left hand and show it to be restored.

Now for the explanation which does not explain. You crumple up the napkin you hold and place it in the left palm in plain sight of the audience, telling them you will expose the trick for their benefit. I exaggerate the "palm" by crooking the thumb over the ball in the palm, as I do not believe in exposing even the method of palming any farther than absolutely necessary. Tell the audience to watch the palmed napkin; that in first performing it you keep the palm concealed, but that you will keep it turned toward them as much as possible so they can follow you perfectly. Now with right hand pick up the other napkin in view on the chair, at same time securing the balled one underneath, tucking it into the right palm without the knowledge of the audience. The plain napkin is torn in the same manner as before, keeping right palm concealed from audience, but allowing them to see the left palm containing ball all the time. When the pieces are balled up this time the napkin from right palm is worked up to the finger-tips to join the ball of torn pieces, and the two again shown together at finger tips as one ball. Now transfer the balled whole napkin only to the left finger tips, retaining the torn pieces ball in right hand, and explain to the audience that at this point the

exchange is made in left hand, at same time simply reversing the position of the two balls in the left hand, one at finger tips and the other in the palm. The audience think of course they are witnessing the exchange of the torn pieces from fingertips to palm, and whole napkin from palm to finger tips, not realizing that both balls consist of a whole napkin, and that the torn pieces are held in your right plam, out of sight. The position of the left hand balls reversed, the wand is again secured with right hand, dropping torn pieces into servante. Touch ball at left finger tips again with wand, reminding audience that you did it that way before, and then open out the napkin, which, as expected, is found to be whole. Now, however, you spring the surprise upon them, for you remind them that you have the torn pieces (?) yet in left palm to dispose of, and with this remark you touch wand against the palmed ball without calling particular attention to the fact. Now take the palmed ball and proceed slowly to open it out and show it to be a whole napkin. This simply takes their breath away, as up to this point they are quite sure they know just how the trick is done, but the finish leaves them without an idea how it is really accomplished. It has been my experience that any experiment which ends with a complete surprise to the audience is a very successful one, and I can vouch for this as being one of the best along that line.

THE ROPE NECK-TIE

By Geo. Stock

(Requisites: Two 10 foot ropes; one lemon; one pack of cards)

EFFECT

Ropes shown to be as represented; two members of the audience asked to step upon stage to tie ropes around performer's neck. This is done; ropes then passed thru each sleeve of performer; assistant at right told to hold onto one end and pass other end to performer; same to left assistant; these two ends

then are tied into knot by performer and then handed back to volunteers. All being ready, the order to "Go" is given, both assistants pull on ropes with all their might, when ropes glide quickly from neck of performer and are shown as two entire ones as previously explained to audience.

SECRET

A thin black thread is tied around both ropes at center; ropes then shown as two whole ones, which is correct. As the two volunteers step upon stage, the hand holding ropes throws them separate, so that only the thread holds them together, the hand covering the same. Ropes are then placed about neck by performer himself, with thread at back of neck; one assistant asked to tie ropes in one knot at front of neck; then to pass both ends of ropes thru right sleeve and out at the hand, holding on to both ropes while doing so. Other assistant is asked to do the same with ropes at the left. Each assistant is then asked to pass one of the ends, either end, to performer, who ties a knot with both and hands the ends again back to assistants. Performer places both hands to back of neck, gives the word to pull, quickly breaks thread, and ropes slide from neck and out of sleeves and are shown whole as two ropes only. As the assistants are thanked for the kind help they gave performer the one at the left hand side is shaken by the hand and is astonished to find a lemon in same; right hand man is patted on back and deck of cards squeezed from his nose.

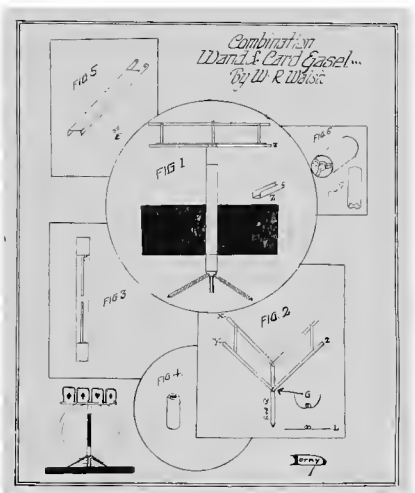
PATTER

In presenting this unique rope tie, I call attention to the fact that there are but two ropes, not four, as you can see. If two volunteers will oblige me, I will have same tied around my neck; this gentleman seems to be the stronger; you tie both ropes around my neck with an ordinary knot; that's fine. Now, each of you take two ends and pass them down my sleeves and out at the hands; only do not tickle me when you do this. Very fine. Just heard some one say "choke him", which assures me that

I have a friend in the audience. Now each one of the good looking volunteers will hand me one of the two ends of rope he is holding, either end. I will tie a knot in said two ends and hand them back to you. Correct. The supposition is that when you tie a knot in a kerchief, string, etc., the harder you pull the tighter the knot becomes. Knot? Sure. Watch, the harder you pull these ropes the looser the knots become. O yes. When I say "Go," you both pull with all your might and do not let go of the ropes. Ready? "Go." You see the ropes are proven devoid of knots and are just two ropes, as I told you in the beginning. (Place right hand on shoulder of gent at right and left hand on shoulder of gent at left.) The secret of this trick remains with the three of us; I shall tell no one how it is done; will you, sir, and you, sir? I hope not. (Take lemon in right hand from profundi.) I thank you very much, sir, (to man at left) and also you, sir, (to man at right and squeeze deck of cards from his nose, which you secured in left hand from other profundi). You may now find your seats gentlemen, and take your feet with you, as you may need them, I am sure."

A WAND AND CARD STAND

By W. R. Walsh



The following effect, which I am about to describe, would probably come under the category of Utility Apparatus, rather than that of tricks. The effect is that during the performance the wand which you have been using generally, changes to a small card stand on which you can exhibit cards so that everyone may see them clearly, as in the "Four Ace Trick", "Everywhere and Nowhere" and similar effects.

The accompanying illustration will no doubt make matters clear, but to be on the safe side, the following will elucidate the drawings.

The apparatus consists of three separate parts. The first is the wand itself, designated by Fig. B, which is a brass tube with nickel plated tips. It is more easily made by having the entire tube nickel plated and then enameling it black to within a certain distance from each end. I suggest this manner of construction as it tends to keep the wand within a reasonably small diameter. Two slots are cut into one side of this tube which terminate at each end in a right angle. These allow the pistons which operate

the legs and the rack to slide back and forth. The rack, numbered 2, is similar in construction to a collapsible music stand, and I believe the drawing will make this quite clear. It will be well, however, to draw your attention to the lower rods which are of channel bar construction, shown by "Z" in drawing of stand Fig. 1. This permits of rods "X" and "Y" which are made of flat steel or brass—to fold within 'Z" and also forms a ledge for cards, so that they will not fall off the stand.

Plug, Fig. 4, has rectangular hole in top to contain rod "Q", which is fastened securely within this plug.

Please note, that at intersection "G" a small spring, as shown by "L," is placed. This causes rack to open readily when pushed from end of wand. This part is now ready to insert in top of wand, Fig. 3. A double-headed screw is now fitted thru slot in wand and inserted in plug, Fig. 4. This fitting must be so adjusted that when lowered, the wand will entirely contain the collapsible rack and when pushed forward, will permit of rack being completely expanded.

I hope that the drawings of the leg construction will be clear, as they are an important detail. Plug, Fig. 6, is so cut out at one end that there are three offsets as per drawing, to which the legs are fastened. The legs are of channel-bar construction and are as shown in Fig. 5. Three small springs, as shown at "E" are inserted in holes "M" of plug, Fig. 6. The other end of this spring will be found to slide freely down the side of leg, Fig. 5. This will permit the legs to spring open as soon as released from the wand, Fig 3. It will be necessary, however, to force this plug within tube, Fig. 7, where the notch cut in this tube will limit the spread of the legs. When this has been fitted, and the proper adjustments made, a hole should be drilled through the tube, Fig. 7, and a round-headed screw inserted, which will hold plug, Fig. 6, solidly in place and at the same time serve to guide tube, Fig. 7, which is the piston for the lower part of the wand and which forces the legs out when guided through the slot in wand, Fig. 3.

When this is assembled, you will find that you have a very practical piece of apparatus that will give both novelty to your tricks and convenience to you, as you will find that in placing

cards on the stand (which I usually place on the floor) it is much easier to execute some of the necessary moves, as in the act of slightly stooping or bending forward, changes, passes, etc., are made indetectably.

I would like to say that should anyone think this is impractical, that I have one which I use regularly and while it is not very easily made, one fairly well skilled in mechanics can make one and make it of the size similar to the wand generally used.

NOTE — It must be noted that both pistons should fit within wand, Fig. 3, as tightly as possible, at the same time permitting them to slide freely within the wand.

LIGHTNING CALCULATION FOR MIND READERS

BY JAMES WOBENSMITH

In the presentation of a magical effect, the success of the same will often depend upon its place in the program as well as the manner in which it is put over. The following effect, if presented as a separate one, would either be somewhat flat or would be quite apparent to a considerable number of the audience. Presented, however, at the end of a mind reading act, after the audience has been placed in the proper psychological condition, the effect will be found to be somewhat striking. The effect is as follows:

After the mind reader has performed his usual manifestations, the lecturer announces the wonderful ability of the seer as a lightning calculator. He then asks the audience to call out a number of figures of, say, six digits each, setting the same down on a blackboard in plain view, and at any point the operation may temporarily cease, and the seer will instantly give the result of the addition of the figures which have been set down. Various other mathematical computations of an involved character may also be accomplished, such as multiplication, division, squaring, cubing and extracting of square and cube roots.

The method of operation is quite simple. Any of the ordinary methods used in mind reading acts may be employed for

transmitting the figures furnished by the audience to an assistant located off-stage. For example: The blackboard may have connected therewith a detectiphone, the receiver of which is mounted on the head of the assistant. When the figures are called out, they are repeated by the lecturer at the blackboard as he sets them down. The assistant has in front of him an adding machine upon which he sets down the figures which are telephoned to him. At any time the result is called for, the assistant transmits the same to the seer by any of the usual methods employed in mind reading acts for such purposes. Here again a telephone may be used to transmit the figures from the assistant to the seer, either through floor plates or by the induction method.* For the calculations such as squaring, cubing, or extracting square or cube roots, the assistant should be provided with a set of tables such as are commonly used by engineers, and which can be purchased at any of the stores dealing in engineers' supplies.

* While it may not be generally known, an ordinary adding machine may, by proper manipulation, be used for subtraction, multiplication, or even division.

THE CARD OF TARTARUS

HOMAR H. WOULFFE

EFFECT

Any card is freely chosen from a previously shuffled pack, card returned and pack again shuffled by audience. Show bottom card and ask if it is the selected card, which it is not. The pack is now held in upright position (bottom card facing audience) and is covered with borrowed large handkerchief, which is drawn tightly around pack so bottom card can be seen thru handkerchief by audience. Call attention that it is the original bottom card. Handkerchief is now folded around pack and loose end folded over front so as to hide the bottom card from view. Pack handed someone to hold and request name of selected card. Command the selected card to appear on bottom of pack and then have hand-

kerchief removed from front of pack and selected card is seen in the place of the original bottom card. Selected card may be marked to improve effect.

MODUS OPERANDI

Card is selected and returned to pack, brought to the top by pass and palmed off and pack handed out to be shuffled. Replace palmed card on top of pack. Procure large handkerchief, and call attention to bottom card asking if it is card selected. Pack held in hand (with fingers at bottom in back of pack and thumb in front, bottom card facing audience).

Handkerchief is placed over front of pack, and the hand holding handkerchief grasps pack thru hankerchief holding pack at upper end. At this moment the other hand draws the top (selected) card from behind pack downward and bringing it underneath pack slides selected card about one-third the way up the face of the pack. The card is now held through handkerchief by hand holding handkerchief and pack, the other hand removed from behind pack. The free hand now draws the handkerchief tightly around upper end of pack (being careful to not expose selected card) so as to show thru handkerchief that the original bottom card has not been changed. The pack is now turned with face toward floor, hands in same position. At moment of turning pack the hand behind pack (holding handkerchief) pushes the selected card with thumb, square with pack. The handkerchief is now drawn tightly around sides and ends, then bring handkerchief over top and fold loose end over face of pack.

Hand pack to person to hold and request name of selected card. Then command card to appear on face of pack. Remove loose end of handkerchief from face of pack and holding handkerchief tight so audience can see bottom card thru same. Call attention that it is the selected card. Then remove pack from handkerchief and have mark on card identified.

Be sure there is no light behind you as the concealed card could then be seen. And when holding the handkerchief to place it over the pack, hold it near the upper border so it will hang mostly below pack so as to cover movement of shifting card. At

the moment of shifting card, you should divert the attention of the audience by making some remark, as asking the person if he remembers his card, or other suitable remark. And when shifting the card, make as little movement with hand as you can. Try to move hand from wrist only, holding first finger against pack to steady hand, holding arm still.

If this description is not clear at first, read it over with pack in hand and experiment until it is clear to you. You will appreciate the effect.

FINALE

SUGGESTIONS

APPROPRIATE MUSIC FOR MAGICIANS

Manipulative Magic: Cards, Billiard Balls, etc.

"Blue Danube Waltz."
"Missouri Waltz."
"Loveland."
"Till We Meet Again."
"Amaryllis."
"Love Nest."

LARGER TRICKS REQUIRING MUSIC TO KILL SOUNDS

"Marziale d'Aida."
"Stars and Stripes Forever."
"Madelon" (French Marching song, by Bousquet.)
"Anvil Chorus" from "Il Trovatore."
"Soldiers Chorus" from "Faust."
"Toreador Song" from "Carmen."
"Hall of the Mountain King," by Grieg.

MYSTERIOUS AND CREEPY MUSIC

"Triumphant Entry Of The Bojaren."
"Allah's Holiday" from "Katinka."
"My Hindoo Man" by Eugene.
"Death of Salome" by Strauss.
"Zumar."
"The Vamp."

CHINESE MUSIC

"Chung Lo."
"Chinatown, My Chinatown."
"Chong."
"Excerpts from The Mikado."
"So Long, Oolong."

FRENCH MUSIC

"La Marseillaise."
"Madelon."
"Marietta."
"Marche Militaire."

SPANISH MUSIC

"Toreador Song" from "Carmen."
"La Paloma."

BRITISH MUSIC

"Tipperary."
"Rule Brittania."
"God Save the King."

IRISH MUSIC

"The Harp That Once Thru Tara's Halls."
"Irish Jig."
"For the Wearin' of the Green."

SCOTCH MUSIC

"Scotch Reels and Jigs of all Sorts." "The Campbells Are Coming."
"Annie Laurie." "I Love A Lassie."

AMERICAN INDIAN MUSIC

"Indianola." "Laughing Water."
"Red Wing."

ITALIAN MUSIC

"Ciribiribin." "Gondoliers Song."

RUSSIAN MUSIC

Russian National Hymn. Rachmaninoff's "Prelude in G Minor."

MOURNFUL MUSIC

Chopin's Funeral March.

MORE SUGGESTIONS

By Dorny

Why do all magicians wear full dress when they perform? Simply because that is the way they are taught to believe a magician should dress. Anything else is just as effective as long as you deliver the goods while you are on the plaform. A nice business suit, something cut just a bit more snappy than what is worn on the street, and used ONLY in the act always looks well. It depends of course on the kind or style of act that you are doing. A talky-talky act will look good dressed as above. I rarely use a full dress suit. Sometimes a tuxedo is very good. I like a pair of white trousers, white shoes and stockings, double breasted dark coat, straw hat and cane. Breeze in and go to work.

There are a lot of wonderful possibilities in costume magic. National, period, symbolical or fantastic costumes always arouse interest as soon as the curtain goes up. We have lots of Chinese magic acts, several Hindoo magicians and any number of full dress suit acts. Why not a Turkish Magic Act? Or a Colonial Costume Act? Or a Japanese Act? A Spanish Act? They are not being done by any one.

Why do all magicians use a magic table? I have heard remarks where credit was given for one half of the magician's cleverness to the table, altho I knew that the table had NOT one thing to do with it. A small fancy box on the table, a jardiniere, an ordinary table such as is used in parlors, to which if necessary, a servante can be attached, will serve the purpose just as well and not look near as suspicious. The wand can be laid across the top of the box or jardiniere and in the act of picking it up, duck your load in the receptacle, which is padded at the bottom to kill sound. It works. I know for I have used them any number of times.

Ordinary chewing gum will work in an emergency in the place of magician's wax. It has been done so it is practical, altho wax is better if it can be had. I refer to emergencies only.

Showmanship is what counts most in putting a magic act across. You not only have to entertain and amuse an audience, but unknown to them you have to produce, vanish and change constantly. This requires great concentration and mental effort, for if you become too absorbed in the "under cover" part of your performance, you neglect the entertainment part of it, whereas if you are so intent on getting your personality and chatter across, the result is that your magic becomes transparent. A magician has the hardest role of any other entertainer in the world to play as he must do these two things all the time he is before the audience. It is not what you do but HOW you do it.

In doing the twelve card to the pocket trick almost every magician in the world will do it with exactly twelve cards. Why? Because that is the way they got it from the book. Now any number will do just as well. By experience I find that seven cards will mystify just as much and eliminate a great deal the chances of discovery occasioned by the constant repetition of the same effect; namely the passing of a card from the hand into the pocket, and yet all the various moves can be gotten into display with seven cards just as easily as a dozen. And it gives you an opportunity of putting more variety in your programme by giving them another, or maybe more, trick or tricks.

A very important matter for club and lodge entertainers. For all others too, but especially for those who come in close

contact with their audience. "Keep your fingernails clean." That sounds foolish. But a great many people absolutely judge a person's habits by looking at their finger nails. Clean nails denote a clean worker, clean habits and a clean personality. Soap and water are not at all expensive.

Sounds very authoritative for me to mention all these trivial things as suggestions yet it is just the small things we are apt to forget in concentrating all our efforts on the one object — magic. Magic is only the means to an end. That end is ENTERTAINMENT. Rather be a good entertainer and a fairly good magician than a wonderful manipulative artist to your mirror and a bore as an entertainer to those who come to be entertained. Experience is the best teacher and I speak from a wide and practical experience. Selah! ! !

"MISCELLANEOUS MAGICAL MOVES AND MONKEY BUSINESS"

COLLECTED BY DORNY

In traveling around from one end of the country to another I have often seen little moves, gags and tricks that were new and original with someone, some place and some where.

I shall submit below a few of these items as they may afford a passing moment of amusement and entertainment to the readers thereof.

THE "NERVE" CARD TRICK

Have a card selected by someone who is told not to let performer see it and then to place it on the bottom of the deck which is held by the performer in left hand, faces towards the person addressed. Then telling them you can name the card by feeling it, you suit the action to the word and say that in order no one else will know the name of the card, you will whisper it. You move your lips any way at all and the victim will say they do not hear you. Then you lean over to whisper in their right ear, at the same time, extending the left hand way behind his or her head

and turning the deck, you glance at the bottom card, which you then whisper in said victim's ear. They will not get it but all the others will and the laugh will be on one person only. Very effective to squelch the omnipresent "wise guy".

THE VANISHING CARD

In finishing the "Twelve Card To Pocket Trick" in France for the soldier audiences, I used to take the last card and say, placing it apparently in the left, but really back palming in the right: "The last card I could dispose of by placing it here in the right hand and squeezing it, but that will never do, for like a bad penny it is always sure to turn up again after a while. A good way to get rid of it however is to take it like this and saying One! Two! Three! you see it immediately disappears." While pulling that line of chatter, you take the card in the right hand, by the lower right hand corner and swing it way up in the air, smartly striking the palm of the left hand with it, and each time going higher in the air and behind the collar with the card. As you say "Three!" you leave the card in the collar and bring the hand down as before, slapping the left hand with the right hand and it sounds just like the card. Then show the hands empty. It can or need not be exposed as it really fools them, but as it is not real magic it is very funny to turn around as if looking for a clock any say "I wonder what time it is getting to be" showing the card in the collar. This move was first done by a drunken man in a saloon, long, long ago, when we still had those places.

THE TELEPHONE CARD TRICK

Often at private parties, to culminate a series of card tricks I have a card selected by someone and ask them to call up a certain number and ask in any manner they choose for the name of the selected card. They are told and I repeat the effect, but not more than twice. This is not a new trick by any matter of means, but I have no difficult codes to learn or books with different names to carry around, for, just before I leave home I give one of the family a card with the names of two cards written thereon. Then when I come to do this marvelous (?) illusion, I simply force

the cards and it's done. Simple, hey???? And just as good as all the practice and memory stuff you have to study for years and years.

ANOTHER GOOD SUCKER TRICK

For the perennial pest who always blossoms out when a fellow is trying his best to put some pep into an otherwise dead social affair, I have used the following with some success. Asking our hero to select one of the queens, no matter which one, you will cause it to crawl up the side of the wall. Ask him to place the card on edge, on the floor, against the wall. As he does so, keep telling him to move it a bit higher up so all can see. Then when he has moved it up about two feet say "Thank you! I think it has crawled high enough now."

STILL ANOTHER OF THE SAME SORT

Start out by asking for two of the strongest men in the house and try to get the obnoxious observers who do "all their thinking out loud" as this will sell them "right" After you get them up, roll up your left sleeve, and hand them this line of philosophy. "I am now going to show you a little trick in hypnotism. Most scientists tell us that hypnotism comes from the mind or brain. I claim otherwise. I claim it comes from the hips. That's why they call it hypnotism. I shall place this glass of water on my outstretched left arm. Then I shall proceed to mesmerize the arm like this. Now, after the arm is thoroughly hypnotized, I shall ask each one of you gentlemen to grasp me tightly about the wrist, one here, the other a little higher up. Now! When I say three and I'll tell you when, I shall cause the arm to become as rigid as stone or iron, and I want both of you to bear down with all your might. But not until I say 'Three'. Then, when I say that and you bear down mind you with all the power you are able to summon up, I shall resist your efforts and shall raise the glass of water to my lips and drink it. Ready now! One! TWO! THREE! Bear down now! Thank you!" As they bear down, you merely reach over with the RIGHT hand and pick up the water and drink it. This is absolutely the best sucker trick I have ever used and I always get splendid results with it. Try it.

"POPULAR PROFESSIONAL PRESTIDIGITATORIAL PERFORMERS"

Houdini,
Thurston,
Great Raymond,
Carter,
Alexander,
LeRoy Talma and Bosco,
Blackstone,
Goldin,
Tavelutte,
Leon,
Feelix Herrmann,
Richards,
Paul,
Kara,
Laurant,
Brush,
The Floyds,
Reno,
Mercedes,
Long Tack Sam,
Nixon,
Roland Travers,
Mme. Herrmann,
Herbert Brooks,
Jarrow,
Van Hoven,
Fredrik,
Juhasz,
Siems,
Zano,
Salvail,
Malini,
Asahi,
Kuma,
Brindamour,
Hardeen,
Onaip,
Paul Kleist,
Sidello,
Zenita,
Dana Walden,
Kater,
Homar,
De Lawrence,
Manuel,
Rouclere,
Wassmann,
Larry Crane,
Clivette,
Rivoli,
Kar Mi,
Galvin,
Perry Taylor,
Carl Stilwell,
Geo. Schulte,
Ray Hartman,
Newton,
Lampinis,
VanDerKoor,
Bland,
Norton,
Poole,
Aldrich,
Kalma,
Previtt Merrill,
Hugh Johnston,
Jud Cole,
Dornfeld,
Rosini,
Florenzi,
Long Tack Sam,
Pekin Mysteries,
Hymack,
Hanson,
Canaris,
Deodata,
Schaffer,
Mande,
Rigoletto Bros.,
Merlin,
Marco,
Ducrot,
Durbin,
Allen Grey,
Francis Scott,
La Delle,
Carl Hertz,
Brema,
Ovette,
Sharrocks,
O'Connor,
Gylleck,
Mme. Reno,
Newton,
H. Weber,
Russell,
Amrein,
Blaeser,
Grdna,
Hagen,
Burgess,
Pauline,
Bonney,
Crawford,
Walsh,
Si Stebbins,
S. Bailey,
Leipzig,
Van Bern,
Pierce,
Hull,
Powell,
Williams,
Devant,
Morritt,
Caroly,
Maurice,
Carmo,
Thorn,
De Biere,
Owen,
Rameses,

Ah Ling Foo,
Yendys,
Hugard,
Pitroff,
Walter Baker,
La Folette,
Creo,
Saheras,
Svengali,
Concentration,
Ghosh,
Mora,
Dusenbery,
Jesse Mueller,
La Violetta,
Fred Estelle,
The Ushers,
Saal,
Corey,
Mystic Bird,
Matt Martin,
E. J. Moore,
Carlton,
Holden,
Guissart,
Nikola,
DeVega,
Scott,
Magnus,
Henry,
Shaw,
Golden,
Hinsle,
Sidello.

"A MAGICIAN'S LOVE FOR MYSTERY"

By Edwin Homer Brush

Mystery is great, mystery is good.
Mystery is everywhere, seldom understood;
I love it where ever it's found
Either on earth or under the ground.

The thicker the jungle, the darker the cave,
The larger the cavern, the older the grave,
The thicker earth's strata, the deeper the sea,
The greater my love for mystery.

My picnic hour is the dead of the night
In the dark of the moon, when there is no light,
When bats take to wing and shooting stars shoot,
The katy-dids sing and the hoot owls hoot.

I revel in mystery when men are asleep
When the slothful lizards and crocodiles creep,
When the will-o-the-wisp o'er marshes appear,
When old Neptune and the witches are near.

The setting complete, when you add to this,
The wail of the wind thru the tall cypress,
It is then I frolic with goblins and ghosts,
An honor I deem it, to be with such hosts.

"MENTAL TELEPATHY EXTRAORDINARY (?)"

I submit below the burlesque mind reading act I performed for five consecutive months in France and Belgium as the feature act of the "Cannoneers" one of the most successful overseas entertainment units.

"Ladies and gentlemen! I have secured for your entertainment, mystification and amusement this evening, the services of one of the world's greatest human phenomenoms, namely Prince Specknoodlefritzodoffski from the Oxteboobiositi Islands. I want to mention that the prince is a very remarkable man as he possesses the wonderful power of mental telepathy; that is, he is able to read your mind and tell you what you are thinking of, so I would advise you all to think a very choice brand of thought while he is at work, otherwise he will find you out. I take great pleasure in presenting this evening Prince Specknoodlefritzodoffski from the Oxteboobiositi Islands. (Chord on) Now ladies and gentlemen—oh I beg your pardon. Prince be seated. As I was saying, I want to mention that I-I-I—Oh, I almost forgot. The Prince does not understand English very well, so I shall have to speak to him in Spanish. 'Ahem. Meinherr Printz, bitte setzen sich.' You see folks, sometimes in speaking to these foreigners it becomes nec- nec- nec—I guess he does not understand Spanish very well. I shall have to try something else. Oh I know. I'll try French. 'Monsieur Professor de Prince, squatee voo sill voo play!!!' " (Prince sits, saying "OY YOI")

Performer. You see, he speaks French fluidly, er, er fluently. I must ask you to forgive the Prince as he does not understand English very well, in fact he doesn't speak a single word of it, er, do you Prince?"

Prince. "No sir, not a word."

Per. "Now before going on I want to call your attention to the wonderful array of medals that the professor wears, but, I shall let him tell in his own words where he got them. Prince, will you please tell us where you got those medals?"

Prince. (Throwing chest out) "Oh these? I don't know. They came with the suit."

Per. "Now, folks, you know in all demonstrations of this sort it is necessary to first of all hypnotize the subject and undoubtedly you will have heard scientists and others state that hypnotism comes from the mind, but I claim otherwise. I claim it comes from the hips; that's why they call it hypnotism. I shall proceed to obtain the hypnotism by rubbing the hips in this fashion and proceed to work on the quince, er Prince. PRINCE, look me in the eye!!!"

Prince. "Which one?"

Per. "Oh ye gods! Both of them of course." Let's try that once more. When I count three you will close your eyes and see before you absolutely nothing. One! TWO! Three!!! There! There I have the Prince in a perfect state of hip- hip—

Prince. "HOORAY!!!" (Jumping up).

Performer. "No, no. I am afraid that did not work either. I shall have to try something else. I know! I shall give him the Keeley cure. One, two, three." (Prince sleeps) "There! Now I have him! Now to make the work further more difficult I shall blindfold the subject, using for that purpose this little silk (red bandana or towel) which I shall place temporarily over his eyes. The reason I blindfold him in this fashion is so he will be able to keep his mind on only one thing and that is—

Prince. "WHISKEY"

Performer. "Yes, whiskey. NO NOT WHISKEY. Keep quiet, will you!!!!!! Now while he is in this condition, I shall step down amongst you and I would like to have you hand me various objects, such as coins, cards, money, watches, pins, jewelry and so on."

Prince. "Hold on to your pocket books!"

Per. "Prince, what is the color of this gentleman's red necktie?"

"RED."

"That's right!!!! Now! What has this gentleman under his foot?"

"The floor!"

"Correct again. This lady has a friend with her. Is he a lady or a gentleman?"

"A gentleman!"

"Righto! At any rate we hope so. Now way back there are a number of empty seats. This may be TOO hard. How many?"

"Two!"

"That's right! Now, how many people in these two empty seats?"

"None!"

"What has this man around his neck?"

"A collar!"

"Right! What color is it?"

"White!"

"I have here a piece of money. What have I?"

"A coin!"

"That's right! Now see if you can guess the value of this dime!"

"Ten cents."

(Here may be inserted the bit of dialogue mentioned later on under "War Magic.")

"I have here a number of coins. If you guess how many, I'll give you both of them. How many?"

"Two!"

"Now I shall have the prince do something a little bit out of his line. I shall have him go from the ridiculous to the sublime and see if he can concentrate and give us the exact date." (Looking at coin, but not saying anything about it to the audience, they getting the impression you are going to have the prince tell the date on the coin.) "All right Prince, concentrate please and give us the exact date."

"The exact date is Saturday, March the tenth, 1920." (Or naturally whatever date you are performing.)

"Right again! You see, in spite of the fact that the Prince is securely blindfolded, he is able to tell you everything — and then some. Next I call your attention to this deck of playing cards. I shall ask you sir to select one please. (Force six of hearts). Thank you! Now, Prince, see if you can get this card. It may be too HARD!"

"Two of hearts!"

"Ah, you make me SICK!"

"Six of Hearts!"

"Righto! Now once more. I shall ask you madam, to select one card. Do not look at it, please, do not let me see it, and place it face down, in the palm of my hand here. My hand is that large thing on the end of my arm. Thank you!

"Now folks, the lady has been good enough to select a card without looking at it, therefore she doesn't know what it is and I don't know what it is, YET, if conditions are favorable, the Prince will immediately get the name of this card. All right Prince! Work fast! See if you can get the name of the card."

(Prince names any card he chooses, say the six of spades.)

"Six of Spades!"

"Are you sure?"

"Sure I'm sure!!""

(Performer then turns card towards himself and looks at it, but doesn't let the audience see it at all. Then lays it on top of the deck again.)

"By golly, he's right!! Anybody else?"

"I have here a handkerchief. What have I?"

"A handkerchief!"

"Right! What color is it?"

"Blue!"

"Come on now! Are you certain?"

"Yes sir! It is blue!"

"All right! If you insist, it must be blue!" (Performer shows a color changing handkerchief as red. When Prince insists it is blue, simply change it to blue. This is one of the biggest laughs in the act. While they are laughing at it, performer steps back to stage.)

"'I see a great many people who smile to themselves as much as to say 'Humph, I know how that is done. They have a secret code and that is how the Prince gets to know everything about it.' BUT you are mistaken, my dear friends. To prove to you that we use no codes, wires or telephones in this wonderful work, I shall call your attention to the next object which I shall merely touch, and then, mind you without a single word being spoken, the

Prince will IMMEDIATELY name the article touched. Listen! (Hits key on piano or small bell).

"A PIANO!!!!!"

"Right again!"

"Now I see some of you are still skeptical and think that the sound has something to do with it but to prove to you that such is not the case, I shall call your attention next to this small object, and without a single word being uttered, or without a sound being made, the Prince will name it equally as well as he has done all the other things this evening." (Places an egg under the Prince's nose. Prince turns head away disgustedly and shouts)

"A Egg."

"Correct!"

"Now folks, to conclude the evening's festivities, I shall call your attention to this small slate, empty on both sides. Then I shall ask someone in the audience to hold up a number of fingers between one and five. Before I do that, will you sir, think of a number between one and three? What is it Prince?"

"TWO!"

"Right! Now! Will some one hold up any number of fingers between one and five. Any number at all. Ah there is one. Thank you!" (Performer writes number of fingers held up on slate. Say it is three.)

"Now folks, without a single word of speech, without a single sound, the Prince shall endeavor to name the number selected by the gentleman. Concentrate please, and let me have this number!!" (Performer holds rolled up newspaper which he uses as a pointer to point out number on the slate. Then when he asks the question, hit the Prince on the head three times, very fast.)

"THREE!!!!!"

"Right! I shall do that once more for the benefit of the skeptical. Another number, if you please! Thank you, I have it! Now Prince, let me see you get this number." (Number is, say, four. Per. hits Prince on head three times, he shouting out "THREE" when Per. hits him another one, extra hard and heavy, when Prince yells "FOUR! FOUR!" and tearing handkerchief from eyes runs from stage, right, while performer bows off

left. They come back to the center of stage if enough applause for encore is heard and performer says:)

"Now as a little extra treat I shall ask any gentleman in the audience who would like to know the name of his future wife, to please raise his right hand. Ah, there is some one. You are so far back sir, that all of us cannot see you. Would you mind telling me your name just to make it more interesting for those who cannot see where you are? Mr. Smith? Thank you. All right Prince! Go to work! See if you can get us the name of the gentleman's future wife!"

Prince, very dignified and dramatic says "As far as I can see, the name of the gentleman's future wife, will be . . . . (pause) . . . . Mrs. Smith!!!!!" (Exit).

CURTAIN

Au Revoir

DORNY